MAXIMUMROCKNROLL

#372 May 2Ø14 $4 üsa/canada

EU'S ARSE

ALERT! ALERT!

RAZORCAKE

SIEGE

WYMYNS PRYSYN

XAXAXA

SPACE WOLVES

RHYTHM OF CRUELTY

STRAIGHT CRIMES

PMMA

STRANGE ATTRACTOR

SCOTLAND SCENE REPORT

REVENGE OF THE PSYCHOTRONIC MAN

MAXIMUMROCKNROLL

TOP 10

For what it's worth, here're some of the MRR reviewers' current Top 10 (or so) things we've reviewed this month.

MARIAM BASTANI
RITUAL CONTROL-No Affinity-EP
IN SCHOOL-Praxis of Hate-EP
KOMPLOTT-12"
HYSTERICS-Can't I Live-EP
HARD STRIPES-Duress-EP
ALERTA!-Mierdosa-EP
WET DRAG-Work Drag-EP
PANG-EP / WARTHOG-EP
BELLICOSE MINDS-Buzz and Howl Sessions-10"
SUICIDAS-EP / ANTI-ZEN-demo

WILL BLOMQUIST
BELLICOSE MINDS-Buzz and Howl Sessions-10"
FUNERAL PARADE-12"
HEXIS-LP / RITUAL CONTROL-EP
KOMPLOTT-12"
DERROTA-LP / SUICIDAS-EP
SIMPLY SAUCER-EP / THE SLIZZ-EP
SECRET PROSTITUTES-LP / ALERTA!-EP
RED MONKEY-LP
VASTUM /THE BODY / NEGATIVLAND-live
NOMAD / 1984 / STILLSUIT-live

MITCH CARWELL
SOA-12/29/80 First Demo-EP
SECRET PROSTITUTES-LP
DANCER-Bitchin' Heat-EP
THOR'S HAMMER-If You Knew-LP
PANG-Young Professionals-EP
COCKTAILS-Friday-EP
WET DRAG-Work Drag-EP
SIMPLY SAUCER-Bullet Proof Nothing-EP
DROWN UNDER-Sugar Dadda-EP
PERSONAL & THE PIZZAS-live

ROBERT COLLINS
BURNT SKULL-EP / OUTSIDE LOOKING IN-LP
MINDLESS-EP / SHUT IN-EP
TRRASH-live
MILISI KECOA / PUSHER-split-EP
WARCRY-live
IN SCHOOL-EP / ALERTA!-EP
AGONIA / LA MISMA-live
NO.NEGATIVE-Album Blanc-demo
HURE-demo / BIRDBRAIN-demo
SLAVESTATE 641A-Masochist-demo

LAYLA GIBBON
PANG-Young Professionals-EP
SIMPLY SAUCER-Bullet Proof Nothing-EP
IN SCHOOL-EP / HYSTERICS-EP
WET DRAG-Work Drag-EP
BRAIN F≠-Empty Set-LP
SOA-12/29/80 First Demo-EP
OILY BOYS-Majesty-EP
RED RED KROOVY-Dreams-EP
CHIT CHAT-Don't Go Down/Never Know-45
DROWN UNDER-EP / RED MONKEY-LP

DAN GOETZ
IN SCHOOL-Praxis of Hate-EP
RITUAL CONTROL-No Affinity-EP
HYSTERICS-Can't I Live-EP
WET DRAG-EP / SOA-First Demos-EP
NERVOSAS-live / AGATHA-live
SUCIDAS-No Nos Mata La Muerta-EP
THE SENTENCED-EP / KOMPLOTT-12"
HARD STRIPES-EP / WARTHOG-EP
PITFALL-Scapegoat-EP
CATHARSIS-Light From a Dead Star II-LP

GREG HARVESTER
PSYCHIC BAOS-demo
SUNSICK-LP
GOOD GOOD THINGS-LP
IN SCHOOL-Praxis of Hate-EP
SUICIDAS-No Nos Mata La Muerte-EP
WET DRAG-Work Drag-EP
RITUAL CONTROL-No Affinity-EP
PANG-Young Professionals-EP
GENERATION LOSS-demo
EXTRA FEELER-demo / DE KIFT-EP

KENNY KAOS
SHATTERED FAITH-Power to the Kids-EP
THE JOLTS-Hammer Every Nail-EP
COCKTAILS-Friday-EP
THE SLIZZ-Less Than Human-EP
DANCER-Bitchin' Heat-EP
SOA-12/29/80 First Demo-EP
THE INSTIGATION-No Way Out-EP
SALTEENS-Whiskey & Records-EP
SIMPLY SAUCER-Bullet Proof Nothing-EP
BOB MOULD-live

Subscriptions to *MRR*, back issues, bulk orders, ads, books, and shirts can all be purchased on our website: www. maximumrocknroll.com

SUBSCRIPTIONS & single issues (postpaid prices):

•**US Rate: $4.99 each for current issue.** ($3 for back issues.) **6 issue sub for $26. 12 issue sub for $45.** In California, send $4.99 for single copies, or $26 for 6 month sub, or $48 for 12 month sub (w/tax).

•Canada & Mexico: Current issue $7 (Canada) or $9 (Mexico) 6 issue sub for $37 (Canada) or $52 (Mexico, air). 12 issue sub for $75 (Canada) or $103 (Mexico, air).

•Everywhere else: $11 each (airmail). 12 issue sub for $112 (airmail only). 6 issue sub for $62 (airmail only).

Let us know which issue to start with!

BACK ISSUES AVAILABLE: 186, 188, 195, 197, 202, 203, 206, 234, 236, 238-247, 249, 251, 254-274, 277-295, 297-306, 308-313, 315, 316, 318, 319, 322-328, 330, 332-339, 340-354, 357, 358, 361-369. See page 4 for pricing and other info.

★★ AD RATES & SIZES!! ★★
1/6 page: (2.5" x 5") $33
1/3 page long: (2.5" x 10") $90
1/3 page square: (5" x 5") $110
1/2 page: (7.5" x 5") $165
Full page (7.5" x 10") $400
Back Cover: get in touch for rates

AD DEADLINE (with payment) is the 15th of the month. Issue comes out by the 2nd week of following month, and the cover date is the month after that.

AD FORMAT: Please send a JPEG or TIFF (300 dpi), EPS (w/ type outlined), or PDF (w/ fonts embedded)—or send on paper at the correct size.

AD CRITERIA: We will not accept major label or related ads, or ads for comps that include major label bands.
We reserve the right to refuse ads for any reason at any time!

COVER: (EU's Arse) Ricky Modena

SELL MRR AT GIGS: In the US, get 5 or more of one issue for $2 each plus shipping, cash up front. Contact us for non-US orders.

NEWSSTAND DISTRIBUTION through Ingram Periodicals, 18 Ingram Blvd, PO Box 7000, La Vergne, TN 37086, (800) 627-6247, magorder.sales@ingramperiodicals.com.

Also available from: Armadillo, Ebullition, Revolver, Small Changes, Subterranean, Last Gasp, Ubiquity, and Marginal. See pg. 5 for foreign distro info.

Please send all records, zines, letters, articles, scene reports, photos, subscriptions, interviews, ads, etc., to:

MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA 94146-0760

Phone (415) 923-9814
www.maximumrocknroll.com
mrr@maximumrocknroll.com

MAXIMUM ROCKNROLL IS A MONTHLY PUBLICATION. ALL WORK IS DONATED AND NO ONE RECEIVES ANY SALARY. ALL PROCEEDS ARE EITHER INVESTED IN TECHNOLOGICAL IMPROVEMENTS OR GO TO OTHER SIMILARLY NOT-FOR-PROFIT PROJECTS. ANYONE IS WELCOME TO REPRINT ANYTHING FROM MRR, BUT ONLY IF IT'S NOT-FOR-PROFIT.

TOP 10

Please send two copies of vinyl, CD-only, or demo releases to the address on the previous page

CAROLYN KEDDY

- THE 4 SIDS-Kill-EP / SUBSETS-Ape Facin'-EP
- FERAL FUTURE-Haematic-LP
- BAD TROUBLE-Lack of Funs-EP
- COCKTAILS-Friday-EP
- SUCIDAS-No Nos Mata La Muerte-EP
- DANCER-Bitchin' Heat-EP
- GHETTO GHOULS-LP
- SOA-12/29/80 First Demo-EP
- SIMPLY SAUCER-Bullet Proof Nothing-EP
- THOR'S HAMMER-If You Knew-LP

RAY LUJAN

- BOIDS-We Stalk Each Other-CD
- BRAIN F≠-Empty Set-LP
- COCKTAILS-Friday-EP
- FERAL FUTURE-Haematic-LP
- HUMAN PROJECT-Origens-CD
- THE JOLTS-Hammer Every Nail-EP
- SECRET PROSTITUTES-LP
- SHATTERED FAITH-Power to the Kids-EP
- SUNSICK-LP
- BALLANTYNES-live / INVSN-live

DIANA VASHTI

- HYSTERICS-Can't I Live-EP
- SALTEENS-Whiskey & Records-EP
- NERVOSAS-live
- ANTI-ZEN-demo
- SUICIDAS-No Mas Mata La Muerte-EP
- PANG-Young Professionals-EP
- FUNERAL PARADE-12"
- RITUAL CONTROL-No Affinity-EP
- MASSES-Intolerance-EP
- CHIT CHAT-Never Know-EP

RAY SUBURBIA

- SALTEENS-Whiskey & Records-EP
- SECRET PROSTITUTES-LP
- V/A-SOMBRAS-2xCD
- BELLICOSE MINDS-Buzz and Howl Sessions-10"
- NERVOSAS-live (x2)
- VIOLENCE CREEPS-live
- JABBER-live
- FLESHIES-live
- TACOCAT-live
- SECRET PROSTITUTES-live

LYDIA PHELPS

- KOMPLOTT-12"
- FUNERAL PARADE-12"
- DERROTA-Guerra Civil-LP
- THOR'S HAMMER-If You Knew-LP
- SUICIDAS-No Nos Mata La Muerte-EP
- BREAKOUT-Razorwire-EP
- ALERTA!-Mierdosa-EP / WARTHOG-EP
- RITUAL CONTROL-No Affinity-EP
- OILY BOYS-Majesty-EP / MINDLESS EP
- SECRET PROSTITUTES-live

FRED SCHRUNK

- SUICIDAS-No Nos Mata La Muerte-EP
- RED RED KROOVY-Dreams-EP
- SALTEENS-Whiskey & Records-EP
- IN SCHOOL-Praxis of Hate-EP
- HYSTERICS-Can't I Live-EP
- BRAIN F≠-Empty Set-LP
- SECRET PROSTITUTES-LP
- RITUAL CONTROL-No Affinity-EP
- C'EST DOMMAGE-Routine Pleasures-LP
- FUNERAL PARADE-12"

MARTIN SORRONDEGUY

- ALERTA!-Mierdosa-EP
- SOA-12/29/80 First Demo-EP
- WET DRAG-Work Drag-EP
- RITUAL CONTROL-No Affinity-EP
- WARTHOG-Exterminate Me-EP
- BELLICOSE MINDS-Buzz and Howl Sessions-10"
- THE SENTENCED-Society-EP
- SUICIDAS-No Nos Mata La Muerte-EP
- PANG-Young Professionals-EP
- HYSTERICS-Can't I Live-EP

ZINE TOP TEN

- *Kill Yr Parents #7*
- *Shotgun Seamstress #7*
- *Try to Wake Up With a Smile on Your Face #5/6*
- *General Speech #6*
- *Basura #1*
- *Spidder #17*
- *Dreams of Donuts #19*
- *Rochester Teen Set Outsider #28*
- *Greix #3*
- *Living in the City #1*

MRR SHITWORKERS

Mariel Acosta
Sam Alvarado
Vanessa Asswipe
Peter Avery
Judy Bals
Alyson Barrett Ryan
Michael Beck
Heidi Marshall Booth
Alex Bowman
Kyle Canyon
Bidita Choudhury
Matthew Collado
Brian Connolly
Rob Coons
Sarah Crews
Justin Davisson
Ashley Despain
Donny
John Downing
EthanXEdge
Andy C. Fellows
Lowell Fletcher
Luigi Foglia
Brandon Freels
Hèctor Garcia
Dan Goetz
Danielle Gresham
Tony Gunnarsson
Jason Halal
Greg Harvester
Mike Howes
Jill Hubley
Vasiliki Ioannou
Sarah Janet
Cameron Jeffries
Kenny Kaos
Brad Lambert
Pat Libby
Ray Lujan
Ben Marazzi
Miles McClain
Ryan Modee
Ryan Murphy
Cheri Musrasrik
Golnar Nikpour
Ari Perezdiez
Langford Poh
Jason Rigas
Heath Row
Ken Sanderson
Fred Schrunk
Martin Sorrondeguy
Chad Stroup
Jill Trash
Crystal Zimmerman
Juliana Almeida
Amelia An.ok
Matt Average
Matt Badenhop
Michelle Barnhardt
Mariam Bastani
Will Blomquist
Julia Booz
Matt Braun
Mitch Cardwell
Ocean Capwell
Robert Collins
E. Conner
Talya Cooper
Craigums
Emma Deboncoeur
Mark Dober
Alex Dorfman
John Dunn
Robert Eggplant
Sami Fink
Jonathan Floyd
Taylor Franzoni-Prisk
Travis Fristoe
Alison Gaye
Erick Grayson
Dan Gudgel
Oscar Gutierrez
Tom Harding
Robin Horne
Chris Hubbard
Jesska Hughes
S. James
Clara Jeffers
Ramsey Kanaan
Keskin
Max Lavine
Frank LeClair
Hal MacLean
Jeff Mason
Jeremy Meier
Mateus Mondini
Paco Mus
Adam Nelson
xCarlos El Pasox
Isaac Pirie
Max Power
Rotten Ron Ready
Jason Ryan
Steve Scanner
Kat Smith
Beryl St. Jeanne
Andy Sweet
Thera Webb

CONTRIBUTORS

Chuck Barrels
Imogen Binnie
Layla Gibbon
Felix Havoc
Carolyn Keddy
Al Quint
George Tabb
Viktor Vargyai
Matt Brown
Alan Miséria
Phil O'Grady
Dave Quark
Joshua Smith
Bryony Beynon
Graham Booth
Tony Gunnarsson
George Impulse
Marissa Magic
Ted Rall
Andrew Underwood
Maciek Arashi
Jesse Locke
Mission Mini Comix
Jesse Ponkamo
J. Scott
Brandon Freels

DISTRIBUTION COORDINATOR

Diana Vashti

WEB COORDINATOR

Paul Curran

ZINE COORDINATORS

Lydia Phelps
Ray Suburbia

MRR BACK ISSUES!

$3 EACH IN THE US
$5 MEXICO
$7 CANADA
$10 WORLD

SEND CASH/CHECK/M.O. TO: MAXIMUM ROCKNROLL
PO BOX 460760 • SAN FRANCISCO, CA 94146-0760
OR, GO TO WWW.MAXIMUMROCKNROLL.COM

BUY 5, THE 6TH IS FREE (US ONLY)
6 ISSUES FOR $22 FOR INTERNATIONAL ORDERS

#186/November '98. Registrators, August Spies, Marilyn's Vitamins, Chinese Love Beads.

#188/January '99. Stitches, Neighbors, Mansfields, Real Swinger, Marauders, Mark Bruback, Mars Moles, DOA.

#189/February '99. Monster X, Peter & the Test Tube Babies, Steam Pig, Maurauders, Yakuza, Dead Beat, Halfways, Hot Rod Honeys, DeRita Sisters.

#190/March '99. John Holstrom, Powerhouse, Brezhnev, Slappy, Black Pumpkin, Smartbomb ca, Wanda Chrome, Long Gones, Smogtown, Halfways, Tilt.

#191/April '99. Murder Suicide Pact, Kil Kare, Dudman, Super Hi-Fives, Better Than Elvis DJs, Pet Peeves, Loose Ends, Slingshot Episode.

#195/August '99. Moral Crux, RC5, Have Nots, Ill Tempered, Dysentery, Greg Higgins, Revlons, Larry & the Gonowheres.

#197/October '99. Reducers SF, Lower Class Brats, Reactor 7, TheGodsHateKansas, Futuro Incierto, Showcase Showdown, Waifle, Flat Earth Recs.

#202/March '00. KTMWQ, Real Estate Fraud, Strike Out, Broken Rekids, the Haggard, GC5, GOre Gore Girls, the Catheters.

#206/July '00. Drunk, ESL, Ambition Mission, Lord High Fixers, Cripple Bastards, Dig Dug, Federation X, Amulet, Valentine Killers.

#234/November '02. Snobs, What Happens Next? Brazilian tour, The Oath, Radio 4, Feederz, Charm City Suicides, Selfish, Riot 99, End On End, Peawees, Born/Dead.

#235 December '02. Anti-war Special Issue. Anti-war guest columns. Anti-war Scene Reports. Articles: "Reading for Democracy," "War on iraq?" "Unfinished American Revolution," Resource Guide, "US Involvement in IRaq," "Axis of Empire." Long Island DIY Scene, Smalltown, Kylesa, Crash & Burn.

#236/January '03. Mr. California & State Police, Iron Lung, Riff Randells, Chainsaw, Artcore, Latterman, Travis Cut, Phenomenauts, Pretty Little Flower, X-Cretas.

#238/March '03. World Burns To Death, Chronics, Vilently Ill, Dystopia, Pilger, Exotic Fever, Brezhnev, R.A.M.B.O., Blown To Bits, Put To Shame, Deconditioned, This Bike Is A Pipe Bomb, Monsters.

#239/April '03. Romanian D-beat, Meconium Records, Amazombies, Abandoned Hearts Club, Mike V. & the Rats, Nicki Sicki, Bigamists, Bolivia article, Negatives, Kuolema, Defiance.

#240/May '03. I Quit, Apers, Headless Horsemen, Lesser of Two, Barse, Nightmare, Music Zine Roundtable, Exploding Hearts, Flesh Packs, Blacklist Brigade.

#241/June '03. Tyrades, Lumbergh, The Stand By Me, New Mexican Disaster Squad, Cut the Shit, Libertinagem, 17th Class, the Ends, He Who Corrupts, Deathbag, Cria Cuervos.

#242/July '03. Pensacola & San Francisco punk protest reports, John Wilkes Booze, Anfo, Bob Suren, Migra Violenta, Jackson 8, Snakepit zine , Krigshot, the Rites, Deadfall.

#243/Aug '03. "Media Alliance and the FCC," Striking Distance, Malcontents, Invisible City, Books Lie, Charm City Art Space, Hopeless Dregs of Humanity, I Shot Cyrus, Sunday Morning Einsteins, What the Kids Want, Onion Flavored Rings.

#244/Sept '03. None More Black, Deadline, Rai Ko Ris, Boxed In, Exploding Hearts, Raving Mojos, Blackout Terror, Morticia's Lovers, Thee Fine Lines, Trust zine.

#245/Oct '03. No Time Left, Riistetyt, Intense Youth, The Gimmies, Ass End Offend, Artimus Pyle, La Fraction, Kung Fu Rick, The Horror.

#246/Nov '03. Punk & Resistance in Israel, Letters from Palestine, No Choice, FM Knives, Bury the Living, Marked Men, The Dirty Burds, Provoked.

#247/Dec '03. DSB, The Boils, Popular Shapes, Phoenix Foundation, Bathtub Shitter, Meet the Virus, Cropknox, "Punk Babies on Tour" Article.

#249/Feb '04. From Ashes Rise, Hagar the Womb, This Is My Fist, Skip Jensen, Gride, Katy Otto/Mike Taylor Dialogue, John Yates, Pointing Finger.

#251/April '04. The Fuse!, Väkivaltaa, Modern Machines, Microcosm, Migra Violenta Euro tour diary, Allegiance, Neurotic Swingers, Xavier Lepaige Photos, Le Scrawl,Vrah.

#253/June '04. Sweet J.A.P., Gorilla Angreb, Vöetsek, Minority Blues Band, Scruvy Dogs, Molotov Cocktail, Kidnappers, Schifosi, King Ly Chee, YDI.

#254/July '04. No Hope For The Kids, Dropdead, Diskords, Breakfast, Asschapel, I Excuse, Strung Up, To Hell & Back, Four Eyes, Lamant, Gammits MW, Portland, Boston & Germany Scene Reports.

#255/Aug '04. "Punk's Not Dead, Reagan Is" Special Issue. Leatherface, Get It Away, The Hatepinks, Keen Monkey Work, New York City, South Dakota, Czech Republic, Philippines, Russia.

#256/Sep '04. Observers, Witchhunt, Annihilation Time, Zann, Eskapo, FxPxO, Haymarket Riot, Fourth Rotor, Les Georges Lenigrad, Texas scene, Newfoundland, Indiana, England.

#257/Oct '04. The Election Issue, Jesse Townley, Matt Gonzalez, Rattus, Fighting Dogs, Hero Dishonest, Kickz, Boss Martians, Reactionary 3, Slovakia, Australia, South Wales, South East Asia.

#258/Nov '04. Career Suicide, Cathy Wilkerson of the Weather Underground, No Fucker, The Repos, Dominatrix, Ashtray, Deadstop, Midnight Creeps, Michale Graves, The Diffs, Shemps, Abi Yo Yo's.

#259/Dec '04. Bad Business, Penelope Houston, Rambo, AI, Ass, I Attack, The Krunchies, A-Lines, Insurgence Records, The Hates, Accidents, Massgrav, The Critics, Merciless Game, SF Hotel Workers Strike, photos from Japan, SoCal & the Bay Area.

#260/Jan '05. Technocracy, The Total End, Only Crime, True North, Partisans, For The Worst, Dick Spikie, Straight to Hell, Black Cross, Action, Ergs, Rusty Nails, Queer Activism in London, Greg Shaw tribute, John Peel tribute, Andrew "Stig" Sewell tribute, Beijing punk photos.

#261/Feb '05. Year End Top Tens, Riistetyt, Lost Cherrees, Complete Control, Cheap Sex, Gasoline Please, Beerzone, Greyskull, MOTO, Water Into Beer Fanzine, Swe-Punk scumpit, Japan punk photos, Bay Area punk photos, Texas, Russia, and Malaysia scene reports.

#262/March '05. Kärnvapen Attack, Neo Boys, Catholic Boys, Dead Moon, Wreckage, Frantix, Armitage Shanks, Wendy Kroys, To What End?, Cell Block 5, Bent Outta Shape, Ah-Nah Tron, Slovakia, Indonesia, and Illinois scenes.

#263/April '05. All Crusties Spending Loud Night 2004, Bombenalarm, Battleship, APA, The Black Lips, Words That Burn, Flamingo 50, The Low Budgets, Mellakka, I Object, Antisect, Bay Area scene report, South Coast UK scene report.

#264/May '05. Crime, Love Songs, Bruce Banner, Intent, The Holy Mountain, Have Heart, The Bill Bondsmen, The Real Losers, archive photos, Bay Area scene photos, Taiwan and Rochester scene reports.

#265/June '05. Endless Nightmare, Hard Skin, Kolokol, Amebix, Transistor Transistor, The Safes, The Detonators, Finland scene report, France scene report, SoCal scene report.

#266/July '05. The Carbonas, MDC, Destrux, Unkind, Hiretsukan, Giant Haystacks, Ohuzaru, Teenage Harlets, Michigan scene report, San Diego scene report, Eugene, OR scene report.

#267/August '05. Knugen Faller, Sleeper Cell, Motorama, Gulcher Records history, Army of Jesus, The Slicks, Thee Merry Widows, Rotten Sound, The Faction (UK), Czech and New Zealand scene reports.

#268/Sept. '05. Signal Lost, Gulcher Records history part two, Teenage Bottlerocket, Mattilda (aka Matt Bernstein Sycamore), The Spectacle, Bang Sugar Bang, Chumbawamba, Reason of Insanity, Forward To Death, Flyer art, Florida Scene Report, Bay Area scene report, photos.

#269/October '05. Hammer, Desastre, Human Eye, Les Bellas, Gasmask Terror, Randy "Biscuit" Turner tribute, Stalag 17 (UK), Stepbrothers, Retching Red, Weaving the Deathbag, Gather, Chicago and SoCal scene reports.

#270/November '05. Clorox Girls European Tour, Czolgosz, Regulations, Time Flys, Taxi, No More Lies, Oi!, Paddy Costello of the Dillinger Four, Smartpils, Revenge of Mongoloid, Pisschrist, Scene reports: Puerto Rico, UK, Russia.

#271/December '05. Besthöven, Abductee SD, Tractor Sex Fatality, George Harrison, Deathtoll, Photos by icki, Ice & The Iced, the Ulcers, Chimps Eat Bananas, Deranged / Criminal IQ / Kick'n'Punch Records. Scene reports: Iowa, Maine, Illinois.

#272/January '06. Conga Fury, Let's Grow, Frustration, Bastardass, Icons of Filth, Burial, Hrydjuverk, Cranked Up!, Urrke T & the Midlife Crisis, Tropezio, Baboon of Sickness zine. Scene reports: Austin, France, Michigan, Larry Wolfley photos.

#273/February '06. Fuses, Endstand, Out Cold, Pedestrians, Acts of Sedition, BadEatingHabits, Western Addiction, Jesus Fucking Christ, Toxic Waste, Punk photo spread, St. Louis, USA & Brighton, UK scene reports.

#274/March '06. Best of 2005, Formaldehyde Junkies, Brutal Knights, Kansan Uutiset, Hatred Surge, A-Heads, Manikin, Upinatem, Hips, Boston scene report, Punk photo spread.

#277/June '06. "Is Business Killing Punk Rock?" business survey (Part Two), Imperial Leather, Boom Boom Kid, Vitamin X Asian Pacific Tour (part two), "How to Make It Big!" by the Phantom Surfers, Magrudergrind, Poland.

#278/July '06. Billy Childish, Death Token, The First Step, Ramsey Kanaan of AK Press, Headache City, Deconditioned, Under Pressure, Insuiciety, Instigators, Malaysia Scene, Bay Area Scene Pics.

#279/August '06. Mika Miko, The Fall, Cardiac Arrest, Digger & the Pussycats, Massmord, Insect Warfare, The Astronauts, Canary Islands Photo Spread, Four Slicks, The Fallout, PAWNS, Tajikistan, Uzbekistan, & Umeå, Sweden scenes.

#280/September '06. Hjertestop, Grupo Sub-1, Desperate Bicycles, Bill Daniel interview and photo spread, APF Brigade, Disconvenience, Southkore Fest photo spread, Rosenbombs, Up the Voltage, Euro photo spread, Svartenbrandt, Asheville, NC & world wide punk scene reports.

#281/October '06. Out With a Bang, Redd Kross, Derek Lyn Plastic, We March, Alan Milman, Rat Traps, Blood Robots, The Scarred, Gilbert Switzer, Japan & US photo spreads, Sweden & UK scene reports.

#282/November '06. The Feelers, PESD, Toxic Ephex, Auktion, Bruise Violet, Trust fanzine, The Homosexuals, The Effigies, Rat City Riot, New York City & North Carolina scene reports.

#283/December '06. Jay Reatard interview & photos, Crimes Against Humanity Records, A Touch of Hysteria, Doris Fanzine, Kvoteringen, '90s Punk Scumpit Part II, Black Chrome, The Dirty Water Club, photos, Tokyo scene report.

#284/January '07. Margaret Thrasher, 924 Gilman at 20 Years, Order of the White Rose, Regress, Subhumans (UK) Part One, Blank Its, Condenada, Genetic Control, photos, Syracuse & San Diego scene reports.

#285/February '07. Randy "Biscuit" Turner of the Big Boys & the early Texas punk scene, Lemuria, Ruin, Subhumans (UK) Part Two, The Blinds, Tranzistors, ANS, Riot This, La Piovra, Bay Area scene pics, Barcelona, Spain scene report.

#286/March '07. Best of 2006, Smartut Kahol Lavan, Electric Kisses, Holy Shit!, Lost Cherrees Pt 1, Go!, Kraljevo, Serbia, and Bakersfield, CA scene reports.

#287/April '07. Alicja Trout, Keith Rosson (Avow zine), Crap Corps, The Vicious, Scum System Kill, Lost Cherrees Pt 2, Restless Youth, SBV, Australia, Kyiv, Ukraine, and Pittsburgh, PA scene reports.

#288/May '07. Clockcleaner, Pisschrist, The Rats (Sweden), Conflict (US), The Viletones, Violent Tumor, Czech Republic and East Texas scene reports.

#289/June '07. Ultimo Resorte, Kursk, Masstrauma, Social Circkle, Final Approach, Post Punk Kitchen, Southern Death Cult, Portland Drummers, Timisoara, Copenhagen, and Pampanga scene reports.

#290/July '07. Stormcrow, Merkit, Solid Decline, Monster Squad, Sex Vid, Vivisick, Warkrime, Top Ten, We're Gonna Fight zine, White Cross, Berlin scene report.

#291/August '07. MRR 25th Anniversary Issue. Martin Sprouse, Tim Yohannon, No Slogan, Ruidosa Inmundicia, Chinese Telephones, Vaseline Children, Anti-System, Dave Roche, 6-page retrospective photo-spread, Kawakami/ Disclose obituary, Brazil scene report.

#292/September '07. New Bloods, Chronic Seizure, Outraged, Geriatric Unit, Active Distribution, Gruk, The Mods, No Defences, The Fakes, Trashies Tour Report, Mexico scene report.

#293/October '07. Punk and Immigration Theme issue w/ interviews, articles, and stories. Anti-You, Loser Life, Political Asylum, Olympia scene report.

#294/November '07. The Hipshakes, Neverending Party, Punk & Immigration article, Finally Punk, La Lucha Para La Justicia en Guatemala, Leftover Crack, AOA.

#295/December '07. Surrender, What If Gods Lie?. the Crawlers, 2:20, The Joneses, Libertario Magazine, Bad Samaritans, Shrapnel, Untermensch.

#297/February '08. Marie Kanger-Born, Thrillhouse Records, Contaminators, Oi Polloi, Obstruction, I Walk the Line, Utopia

#298/March '08. Best of 2007, Autistic Youth, White Lung, Karma Sutra, Clusterfuck, Sharon Cheslow, Slaughter of the Innocent.

#299/April '08. Government Warning, Age, Off With Their Heads, Guided Cradle, Go It Alone, Fy Fan, Daily Void, Hungarian Scene history.

#301/June '08. Underground Railroad to Candyland, Straightjacket Nation, Red Dons, Spectres, Dean Dirg, Kola, Los Violadores, the Sears, Tentacles of Destruction, Antibodies, Head on Collision.

#302/July '08. Giuda, Wasted Time, Reality, Sin Orden, Teenage Head, Antidote, La Urss, Canadian Rifle, Seasick, Israel & Japan scenes.

#303/August '08. Double Negative, Burnt Cross, Masapunk, Chicago Clitfest, Intifada, Nuclear Death Terror, Raw Power, Unlovables, Waste, Chaos In Tejas photospread, Houston and Grand Rapids scene reports.

#304/September '08. Raymond Pettibon, John Stabb of Government Issue, Cola Freaks, Measure [sa], The Press, XYX, Simply Saucer, Kulturkampf, Andy T, FPO, and Columbia scene report.

#305/October '08. Pierced Arrows, Bum Kon, Deep Sleep, Diente Perro, IRA, Legion of Parasites, Reality Control, Riot City Records, Stations, Test Patterns.

#306/November '08. Brain Handle, Assassins, Diodes (pt. 1), 97 Shiki, Black Dove, No Bunny, Shellshag, Sista Sekunden, Vivian Girls, Animals And Men.

#308/January '09. Punks & Film Special with Target Video, Whatever Happened To Susan Jane, Cleveland's Screaming, Mondo Vision, After the Salad Days, You Weren't There, Botinada, Taqwacores, and more.

#309/February '09. Ooga Boogas,Mind Eraser, Cococoma, Extortion, Boyracer, Nixe, Mr. California, Deathcage, Squalora, Maniax, Null and Void, Think Fast.

#310/March '09. 2008 Year-end Top Tens. Health Issue Special–Interviews with Mikey Mind, Chris Colohan and Craig Lewis, plus tons of articles.

#311/April '09. Print Media special with Erick Lyle (Scam zine), Shit-Fi, Z-Gun, Terminal Boredom, Tales Of Blarg, John Holmstrom (Punk magazine), History of skate zines, Punk flyer art, and a dozen one-page fanzines.

#312/May '09. Criminal Damage, Never Healed, Masonics, Screaming Females, Germ Attak, Petticoats, Condominium, Passion Killers, Pioggia Nera, & the second part of the health issue.

#313/June '09. Cult Ritual, Acid Reflux, NN, Herds, Hunx and His Punx, Grass Widow, Project Hopeless, Defect Defect, Tom's Midnight Garden, Existers and scene reports from Sydney and Boston.

#315/August '09. Zero Boys, Skin Like Iron, Punch, The Black and Whites, Insomnio, Resist, Blank Dogs, Etacarinae, Come On, London and Brest scene reports.

#316/September '09. Amebix, Born/Dead, Divisions, Meatlocker, Something Fierce, Mutating Meltdown,Altercado, Anal Warnead, Nick Toczec, Cowley Club, Albany Scene Report.

#318/November '09. Destino Final, Ratas Del Vaticano, Hex Dispensers, John Joseph/Cro-Mags, Explode Into Colors, Ratos De Porao, Stupids. Antidotum/Czosnek Tour Diary, Disco Assault. Fuera De Linea

#319/December '09. The Fix, Slices, Nodzzz, Brilliant Colors, Positive Noise, Gun Outfit, Pink Reason, Scrotum Poles, Gandhi's Cookbook, Goner Fest Photospread, Punk On Kuollut, Eläköön Hardcore: A Personal History of Finnish Hardcore

#322/March '10. MRR Review Staff's 2009 Top Tens, Japanese artist Sugi, Death, Dry-Roy, Druid Perfume, Kim Phuc, Defensa Absoluta

#323/April '10. The Spits, Face the Rail, Battletorn, Scatha, Dadfag, Attentat Sonore, Partibrejkers, Mob Rules, Last Pogo, John Paull Williams from Really Red, Chuck Warner.

#324/May '10. Bruce Roehrs memorial,, Kleenex/ Liliput, Necro Hippies, Isterismo, RVIVR, Iceage, Tubers, Rot Shit, Beefeater, Cairo IL.

#325/June '10. X (Australia), Daylight Robbery, Ty Segall, Morne, Nü Sensae, Pollution, Th' Inbred, Bad Sports, Wankys, Rakosi, Lotus Fucker

#326/July '10. U-ron from Really Red, Slang, Bunny Skulls, Trash Kit, Sedition, High Castle, Marcel Duchamp, Street Eaters, Circle Pit, Mehkago NT, Random Conflict, New Orleans and Calgary scene reports.

#327/August '10. Os Estudantes, The Curse, Pekinska Patka, Venereans, Thou, Italian Scene Report, Ratcharge Zine, and Culo.

#328/Mocktober '10. Deathrats, The Conversions, Agnostic Front, Puffy Areolas, Super Wild Horses, Rape Revenge, Bernays Propaganda, New York and Czech Republic Scene Reports.
Report, Ratcharge Zine, and Culo.

#330/November '10. Forgetters, Acephalix, Foreign Objects, Hank IV, Pheromoans, La La Vasquez, Credentials, Bukkake Boys, Negative Lifestyle, Tyranna, Katriina Etholen, Ireland Scene Report.

#333/February '11. The Welders, Touch & Go Fanzine, Rai Ko Ris, Dolly Mixture, Hitman, Straight Arrows, Eskapo Phillippines Tour Diary, Venezuela Scene Report, Olympia Scene Report.

#334/March '11. 2010 Year End Top Tens, A State of Mind, Useless Children, Straight Arrows, Sober Living for the Revolution, DC Scene Report.

#335/April '11. Siege, Crazy Spirit, 1981, Mauser, Devour, Icon Gallery, Sunshine SS, Timmy's Organism, Whitney House, Attention Span, Michigan Scene Report.

#336/May '11. Kriegshög, Steve Ignorant, Teargas, Tantrum, Hygeine, Shoppers, Chris Walter, Adrenalin OD, Spastic Panthers, Hungarian Scene Report.

#337/June '11. Destroy All Movies, John Morton/ Electric Eels, White Fence, Ydinperhe, Nux Vomica, Vanya Bonecrusher, Black Feet, Uzi Rash, This is LA not L.A.: '80s Hardcore Flyers in New Orleans, Buffalo NY Scene Report.

#339/August '11. Head Cleaners, Midnite Snaxxx, Cocskar, Small Bones, Xcentric Noise records, Grown Ups, Youth Avoiders, Tomek Lipinski/ Brygada Kryzys, Afternoon Gentlemen, Czech Punk History Part 2.

#340/September '11. Demokhratia, GG King, Ivan Brun, B-Lines, State POison, Jeremy Hush, Love Triangle, Deaf Club Oral History, Czech Punk History Part 3.

#341/October '11. Brian Walsby, Plates, Decraneo, Diet Cokeheads, Royal Headache, Ed Nasty & the Dopeds, Black Mamba Beat Tour of South Africa, Unfit Scum, Mongrel Zine.

#342/November '11. Kyushu Noisecore Summit, Brown Sugar, Vapid, No Rest, Brain Killer, Roach Motel, Brain F, IFB, Nekromantiker, Aires & Graces.

#343/December '11. Porkeria, Descarados, Peace or Annihilation, E.A.T.E.R., Poly Styrene, Severence Package, Katorga Works, Unwanted Christmas Presents, Resist Her Transistor.

#344/January '12. OBN IIIS, Social Chaos, Neo Cons, Alice Bag, Vaginors, Blookrow Butcher, Wartorn, Shitty Limits Last Show Report, Wretched, Zero Progress Tour Diary part 1, Means to an End Fest, Slick 46, Toughskins, No Gods No Matresses Zine.

#345/February '12. 2011 Year End Top Tens, Big Eyes, Terrible Feelings, Zero Progress Tour Report Part 2, the Unruled, Rapid Loss.

#346/March '12. Bärchen und die Milchbubies, Who Killed Spokey Jacket, Krömosom Tour of Japan, Globsters, Nigh Birds, Tribal War, Give Praise records, Refuse records.

#347/April '12. Ron Paul Special Issue, Carburetor Dung, Dark Times, Neon Piss, Kruel, Lapinpolthajat, Criminal Code, Slice Harvester Zine, Iron hand, Indigesti, Damnable Excite Zombies, Hawaii Scene Report.

#349/June '12. Omegas, Zyanose, Antisect, Negative Standards, No Statik, Your Pest Band, Eutanasia, Appalachian Terror Unit, Power Age, Inly Fumes and Corpses, Skizophrenia, David Ensminger, Greek Scene Report.

#350/July '12. The Photo Issue: Justine Demetrick, Ricky Adam, Jeanne Hansen, Don Pyre, Chis Boarts Larsen, Maria de Piedade Morais.

#351/August '12. 30th Anniversary Issue: MRR's Worst & Best, the Tim Yo Covers & Greentaping, Napalm Raid, God Equals Genocide, Stressors, American Sun, Ferocious X, Stripmines, Skitsystem, Juan y Diëgo, Banran.

#352/September '12. Stagnation, Luta Armada, Vaarallinen, Frozen Teens, Brain Slug, Noisecore Roundtable #2, Kohosh, Kvoteringen, Gritos de Resistencia, Alabaster Choad, Dipers, Murder in the Front Row, Support NYC.

#353/October '12. Brain Tumors, Effluxus, Anti Cimex, the Cravats, Unlearn, Warsong, Sick/Tired, To Live A Lie records, Stories from the Peruvian Underground Part 1, Bad Daddies, Imminent Destruction records with Lastly, Desperdicio, Against the Grain, Disturd.

#354/November '12. Replica, Ancient Filth, Synthetic ID, Maximo Volumen, O Inimigo, the Splits, Ohmwar, Beatrap, Victims Tour Diary Part 2, Girth records.

#357/February '13. Forward, Hounds of Hate, Contorture, Kicker, Nothing, Lunatic Fringe, Detonate records, Beatnik Termites, Detroit scene report.

#358/March '13. 2012 Year End Top Tens, Brontez Purnell, Potty Mouth, Nitad, Schizophazia, East Anglia scene report.

#359/April '13. Sickoids, Hassler. Divorce. Cancer Spreading. la Flingue. the Line. White Murder, the Paper Bags versus the Meat Sluts. Greenville, SC scene report.

#360/May '13. Stress, Proxy, the Kids, Kalte Lust, HIRS, Autonomy, Nuclëar Fröst, Dead Air Studio, Blood Orange Infoshop, Death Traitors, Elks Lodge Massacre Revisited.

#361/June '13. Organize and Arise, Fear of Extinction, The Rats Tour Diary, Kathleen Hanna, The Shorts, Hard Feelings, No Power, Melusaaste, We Got Power Zine Part I.

#362/July '13. Jeff Paul, Trust Zine, Shaved Women, Hondartzako Hondakinak, Kurraka, Born Wrong, Homicide, United Arab Emirates & Toronto, Canada scene reports, We Got Power Zine Part II.

#363/August '13. Las Otras, Toinen Vaihtoehto zine, Sudor, Terveet Kädet, Black & White, Stillsuit, Taquila Mockingbird, Arturo Vega, Ruined Families, Baitline!!! zine, R.O.T.T.E.R., No Mistake, Siren Songs, Yorba Linda, CA scene report.

#364/September '13. Last Chaos, Snob Value, NE! Records, RAD, Asile, Whatever Brains, The New Flesh, Trashies, Forgotten Generation, Nightfall/ Population Zero, Texas Filth Scene Report.

#365/Ocotber '13. Condition Tour Diary, Zudas Krust, Doomed Society Radio, Kontrasekt, Bib Black Cloud, Hero Dishonest, Violent Party, Helvetin Viemärit, Malcolm, Clearview Records, Brno, CZ Scene Report.

#366/November '13. Chaos Destroy, Permanent Ruin, Thisclose, Halsey Swain, Rosa Apatrida, No More Fiction, Räjäyttäjät, Nudes, Tarantuja, Destruye y Huye, Vertical House Records, Punk Photo Roadtrip.

#367/December '13. The Mob, Creem, Gag, generacion Suicida, Good Throb, Force Fed Drugs, Total Trash, Life Chain, Concrete Worms, War// Plague, Julia Ostertag, Bad American.

#368/January '13. Queer Issue with Anti-Corpos, Shopping, Glory Hole, Porcelain, Strong Boys, Ejaculoid, Closet Burner, Peeple Watchin', Samuel Shanahoy, Dures et Gays, Priests, Groke, Screaming Queens tour diary, Queer Zine Fest London, International Queer Scene Report.

#369/February '13. Dezerter, Artctic Flowers, Stoic Violence, Strange Factory, Gobierno Militar, Poliskitzo, Voight-Kampff, Rat/Xerox, Nü-kle-er Blst Suntan.

foreign distros

BELOW IS A LIST OF SOME OF THE MANY NON-US DISTROS THAT CURRENTLY CARRY MRR. WE PROVIDE THIS LIST SO YOU KNOW WHERE TO GET MRR INTERNATIONALLY! WE DO OUR BEST TO COVER AS MUCH TERRITORY OUTSIDE OF THE US AS WE CAN, BUT WE STILL WANT TO DISTRIBUTE TO MORE PARTS OF THE WORLD! WE NEED YOUR HELP IN ESTABLISHING CONTACTS WITH PUNKS WHO ARE INTERESTED IN CARRYING MRR. IF YOU HAVE A DISTRO, WANT TO SELL MRR AT SHOWS, OR JUST WANT TO GET A CHEAPER POSTAL RATE BY BUYING WHOLESALE, EMAIL DISTRO@MAXIMUMROCKNROLL.COM FOR MORE DETAILS! GET IN TOUCH WITH ACTIVE DISTRIBUTION FOR WHOLESALE IN EUROPE!!!!

EUROPE

CROATIA

DOOMTOWN RECORDS
MATE LOVRAKA 17/1
10040 ZAGREB
DOOMTOWNREC@GMAIL.COM

CZECH REPUBLIC

GAS MASK RECORDS
HERALEC 71, 592 01
WWW.MASKCONTROL.COM

SILVER ROCKET
U DEJVICKEHO RYBNICKU 20
160 00 PRAHA 6
WWW.SILVER-ROCKET.ORG

VOLTAGE RECORDS
LESNICKA 48
BRNO-CERNA POLE / 61300
INFO@VOLTAGE-SHOP.COM
WWW.VOLTAGE-SHOP.COM

FINLAND

COMBAT ROCK SHOP
VAASANKATU 7
00500 HELSINKI
INFO@FIREINSIDEMUSIC.COM

PSYCHEDLICA RECORDS
IKOULUKATU 3 A 6
90100 OULOU
JMEISTAM@GMAIL.COM
WWW.PSYCHEDELICA.FI

FRANCE

CRAPOULET RECORDS
@ LOLLIPOP RECORDS STORE
FIRMINHAC
39A RUE JEAN DE BERNARDY
13001 MARSEILLE
COOL@CRAPOULET.FR

SYMPHONY OF DESTRUCTION
MORIN JONATHAN
POUL AR GURUN, 29190 BRASPARTS
SYMPHONYOFDESTRUCTION.ORG

GERMANY

LA FAMILIA RELEASES
PO BOX #105824, 28058 BREMEN
WWW.LAFAMILIARELEASES.COM

PLASTIC BOMB
HECKENSTR. 35A
47058 DUISBURG
FAREWELLREC@PLASTIC-BOMB.DE

RUIN NATION RECORDS
POST OFFICE BOX 105824
28058 BREMEN
WWW.RUINNATION.ORG

SPASTIC FANTASTIC
WWW.SPASTICFANTASTIC.DE

STATIC SHOCK MUSIK
BURKNERSTR. 6
12047 BERLIN, GERMANY
SNUSMESTERE@WEB.DE

TAKEN BY SURPRISE
C/O KOPFECK
LANDSBERGER STR. 3
80339 MUNICH
WWW.TAKENBYSURPRISE.NET

TRAPDOOR TOURZ
WWW.TRAPDOOR-TOURZ.DE

X-MIST
ZELLERSTRASSE 20/1
72202 NAGOLD
WWW.X-MIST.DE

GREECE

MOUNTZA FANZINE
WWW.MOUNTZA.COM

SCULL CRASHER
SCULLCRASHERDIS.BLOGSPOT.COM
SCULLCRASHERDIS@GMAIL.COM

HUNGARY

PERMACULTURE RE CORDS
C/O BALAZS
KÖLCSEY U. 135.
BUDAPEST
H-1188
DVORACSKO@YAHOO.COM

IRELAND

DISTRO-Y RECS
WWW.DISTROYRECORDS.COM
MEDISTRO@YAHOO.CO.UK

ITALY

AGIPUNK
C/O BORYS CATELANI
VIA PELAGIO PELAGI 3
40138 BOLOGNA
WWW.AGIPUNK.COM

RADIATION RECORDS
C.NE CASILINA 44
00176 ROMA
WWW.RADIATIONRECORDS.NET

NETHERLANDS

CRUCIAL ATTACK DISTRO
C/O FRANKE VISSER
BURG. ALBERTSTR. 11
8715 JE STAVOREN
WWW.CRUCIALATTACK.NL

DON'T BUY RECORDS
DONTBUYRECORDS.BLOGSPOT.COM
DONTBUYRECORDS@GMAIL.COM
SUBSCRIPTIONS AVAILABLE

NORWAY

TIGER RECORDS
HAMMERSBORGGATA 18
0181 OSLO
WWW.TIGERNET.NO

POLAND

REFUSE RECORDS
C/O ROBERT MATUSIAK, PO BOX 7
02-792 WARSZAWA 78
REFUSERECORDS@GMAIL.COM

SPAIN

BOWERY RECORDS C/O SANTI
C/ DIVINO PASTOR 13 5º IZQ
28004 MADRID
WWW.BOWERYRECORDS.ES
BOWERYSHOP@GMAIL.COM

CINTES PODRIDES
C/O HECTOR GARCIA LORENTE
PO BOX 24042
08080 BARCELONA
CINTESPODRIDES@GMAIL.COM

ANGEL FRESNILLO
AVENIDA DE ULIA 5 6IZQ
20110 TRINTXERPE GIPUZCOA

SOLO PARA PUNKS
APDO. 1030
28905 GETAFE MADRID
JORGE@RADIORUIDO.COM

TRABUC RECORDS
PO BOX 160 46740 CARCAIXENT
VALENCIA
TRABUCRECORDS@NODO50.ORG

SWITZERLAND

RINDERHERZ RECORDS
POSTFACH 1401
CH-2501 BIEL/BIENNE,
RINDERHERZ@GMX.NET
WWW.RINDERHERZRECORDS.CH.VU

UNITED KINGDOM

ACTIVE DISTRIBUTION
BM ACTIVE
LONDON WC 1N 3XX, ENGLAND
WWW.ACTIVEDISTRIBUTION.ORG
WHOLESALE/SUBS/BACK ISSUES

MUSCLE HORSE
80 LILFORD ROAD
LONDON SE5 9HR
WWW.WEAREMUSCLEHORSE.COM

STATIC SHOCK RECORDS (UK)
13 BENNETT COURT
LONDON N7 6BE
STATICCSHOCKRECORDS@GMAIL.COM
WWW.STATICSHOCKRECORDS.COM

THE FINAL COMEDOWN
THEFINALCOMEDOWN.WORDPRESS.COM

OCEANIA & ASIA

AUSTRALIA

ENDLESS BLOCKADES
PO BOX 3023
SOUTH BRISBANE BC QLD 4101

NO PATIENCE RECORDS
PO BOX 39, HINDMARSH
SOUTH AUSTRALIA, 5007
WWW.NOPATIENCE.ORG

RERESSED RECORDS
356 KING ST
NEWTOWN NSW 2042
WWW.REPRESSEDRECORDS.COM
INFO@REPRESSEDRECORDS.COM

RECORD COLLECTORS CORNER
LEVEL 1, 387 BOURKE STREET
MELBOURNE, VIC, 3000
NICKCOLLECTORS@GMAIL.COM

MALAYSIA

HAMMERCHARGE
PO BOX 7126, 40704 SHAH ALAM,
SELANGOR, MALAYSIA
WWW.HAMMERCHARGE.COM

NEW ZEALAND

BLACK COFFEE
133 RIDDIFORD STREET
NEWTOWN 6021
NEW ZEALAND
ZEROFUCKINGSTYLE.BLOGSPOT.COM

SINGAPORE

TEMPUS PRESS
VANESSA VICTORIA
STARSHE.FETISHA@GMAIL.COM

NORTH/SOUTH AMERICA

CANADA

HAMMER CITY RECORDS
228 JAMES STREET NORTH
(REAR OF BUILDING)
HAMILTON, ON
HAMMERCITYRECORDS@GMAIL.COM

BRAZIL

PEDRO CARVALHO
RUA FRADIQUE COUTINHO, 294
APTO 171B
05416-000, SAO PAULO, BRAZIL
XPEDROCARVALHOX@GMAIL.COM

RADICAL LIVROS
CAIXA POSTAL 2255
SÃO PAULO, SP
01031-970
WWW.RADICALLIVROS.COM.BR

CHILE

SARRI SARRI DISTRO & RECORDS
SAN IGNACIO 75
LOCAL 31 / SANTIAGO
WWW.SARRISARRI.ORG
SARRISARRI.RECORDS@GMAIL.COM

29 anonymous numberheads agree:

MAXIMUMROCKNROLL

has NEW SUBSCRIPTION RATES!

and you will comply

a one-year subscription now costs:

US: $45
remember:
($48 in California, broham)

Canada: $75
(up from $59!)

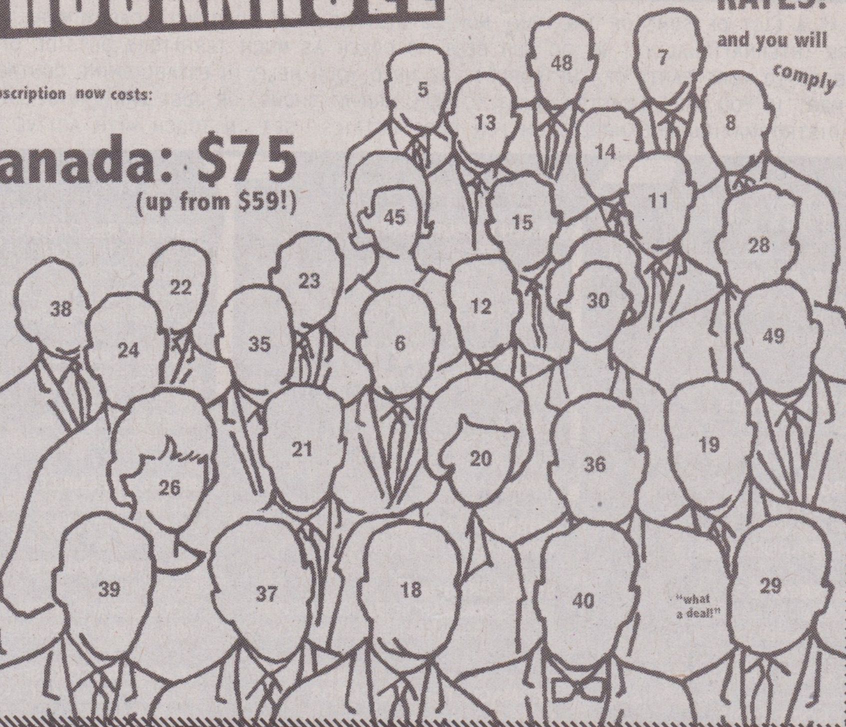
Mexico: $103
(most drastic change – up from $59!)

World: $122
(up from $117)

cash and money orders to:

Maximumrocknroll
PO Box 460760
San Francisco, CA 94146

any questions? write:
subs@maximumrocknroll.com



LETTERS

Send letters to MRR, PO Box 460760, San Francisco, CA 94146-0760, or to mrr@maximumrocknroll.com. No response guaranteed.

Dear MRR—

I'm a Houston native moving back home after six years in the SF Bay Area, and I'm looking to meet some punks and cool people when I get back to Texas in April. I grew up going to shows at Fitzgerald's and places on Washington Street, but after seeing shows in houses and record store basements in San Francisco, my old haunts back home seem rather lame. I know there're good things happening in Houston, but I don't know where.

I'd also really like to get my little sister into the world of punk, as she is a teenager going through rough times and I really wanna get her to stop listening to screamo and hurting herself. DIY punk taught me how to survive and have fun while doing it, and I'd really like to take her along with me to all-ages shows, record stores, and to hang out with cool people. She also wants to learn to play drums, so starting a band would also be rad. I can play guitar, bass, or drums and I am a four-track master who loves recording and making tapes, and I'm always down to jam.

If anyone out there in Houston can help, please get in touch!

—Chris
chriscatfood@gmail.com

Dear Maximum Rocknroll—

I just picked up the new *MRR* #371 where you reviewed the Breakout *Never Give Up!* 7" The review is short and sweet. Probably I'd have added that it's a three song 7" and it comes with an insert with lyrix printed. But anyway, what makes me wonder is the contact that was given for my label. First of all, it was written BalkongPonker while the label name is Balkongpønker Vinilers, which is, I hope you agree, quite a different name. The actual release only has an e-mail contact to the band. Therefore I wrote a short note stating my e-mail/address hoping you'd use one of these. And I also pointed out that I'd be very happy if you could state "Trades welcome!"

Anyway, I hope you can print this in your next issue. Besides, last year I co-released the Vitriolic Response *Follow the Herd* 7" and I understand with co-releases you don't really print all the addresses. OK, sorry for this shameless plugging, but yes these two 7"s plus the Brut-Footsteps double 7" (that I just sent to be reviewed) are available for trade from:

Pablo Blumer
Flurweg 29
2504 Biel
Switzerland/Earth.
pablopposed@hotmail.com

Thanks and keep up the great work—I found out about *MRR* back in summer of 1984 on my first visit to London! And it sure blew my mind 'cause back in Switzerland I thought I'd hunted down every single punk record there was. And then I got my first issues of *MRR* and had to change my mind and more or less bury all my hopes that I'll ever be able to hear *all* the punk records there are. I never really gave it thought back in 1977 that punk would still be here in 2014, but it sure is! More countries are being added to the punk map all the time. It always amuses me to hear old punx/ex-punx saying how punk is boring. Sure, if you're only into one musical style, I'd have been bored at some point maybe as well. But punk is still a way of life and not a musical style. So we've got everything from classical music to full speed noise and everything in between. And I love it all (well, except the obvious genres such as right wing Oi! or any other bands/genres that are simply over the top, be it religious/fascist/sexist/homophobic)! Punk is so inspiring. I was exposed to it for the first time in summer of 1977 and I immediately fell in love. Forever thankful to my (non-punk) brother who bought all the major label releases back then (ah, yeah, I was 11 so I didn't have the money to buy them myself, that started in 1982) And yaaay! 30 years since Tim Yohannan (R.I.P.) reviewed my first band's demos! Never forgot the excitement to read that!!

—Pablo
Balkongpønker Vinilers / Strongly Opposed Records

P.S.: I also picked up the *Sound the Alarms* double 12" and may I congratulate you on a brilliant third international compilation!! *Welcome To 1984* changed my life! Still the best comp there is! Imagine a time when there was no internet and if you wanted to hear foreign stuff you had to send a letter and investigate. Only (he he) 22 years later came *Public Safety*—it was well worth the wait and now another eight years later *Sound the Alarms!!*. Excellent comp, again, and there's no filler either—which proves the compilation committee did an excellent work. Now my hope is the next international compilation isn't too far away!

Thanks for the letter Pablo!
Sorry we got your label name wrong and forgot to print the name when we reviewed your co-release last year, as much as we try to be Perfection Punx, we never pull it off completely. It's always inspiring to hear from older punks who have been around and "seen it all," but are still just as stoked as when they first discovered this shit. I'm hitting that age where a lot my punk friends are "growing up," so letters from people like you remind me

that all around the world punks are still going strong and getting shit done even as they get older—so thank you!
—Ray

Dear MRR—
The guys in Stoic Violence used a picture of a woman getting murdered, and there was some outraged reaction to this non-PC imagery.

What's wrong with them? Don't they know it's way more fun to kill small children?
Love,
—Ian

Obvious troll is obvious. 2edgy4me, brah.
—Ray

Dear Max—
I'm presently writing a science book. But I thought it prudent to discuss the contents of it with you. It's about turning Uranium 238 into Plutonium.

Here's how I theoretically do it. First, I take a pail of Uranium soil from an Indian reservation nearby. It's 99% U-238 and 1% U-235. I place a pottery clay lid on it, then put the pail of dirt/soil in a box. The box is coated with Silicon Carbide to prevent any radioactivity from leaking. After three to five months or more, diffusion leaves the pail with the heavy U-238, and the box with the lighter U-235. Since the U-235 is invisible, I place platinum foil, or gold foil, and a magnet under the foil into the box. I use clay again to form a small nugget of the U-235. Then, very gently insert the enriched nugget into the soil of the pail, so that the decaying Beta particles may spark and start a breeding wave of heat. It's totally safe and impossible to explode. Hence I have a mini reactor that's lit up, producing energy for generating electricity.

Thank you for your input.
—Ray Aguirre

Damn. If that isn't DIY I don't know what the fuck is. Oh, and just wondering, ever seen Repo Man*?*
—Ray

Hello, Maximum Rocknroll *folks!—*
First of all, I am excited to order a copy of *Sound the Alarms*. Choosing tracks for the comps y'all do must be difficult as there is always so much great punk music coming out... not a bad problem to have, I guess, but I suppose there are hurt feelings and such. Or I need to get more sleep because my emotions start getting brittle out of nowhere. Does it look like this pressing will last a bit? I want to get additional copies for folks as gifts but can't do it right now.

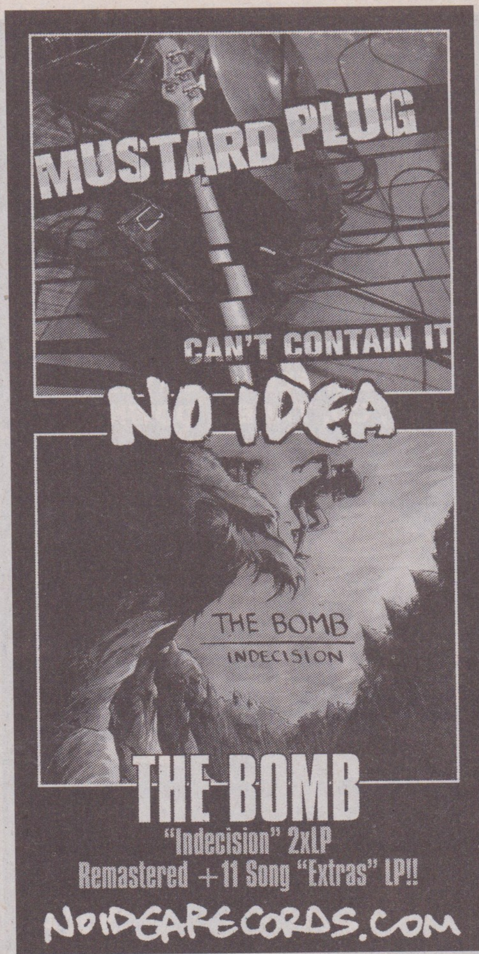
Also, so you're aware, I didn't receive my copy of issue #370 (Top 10's!) (I'm a subscriber). No need to send one—I picked it up at a bookstore then I realized it was pretty late showing up. (It usually arrives during the first week of the month). Typically what'll happen is I'll get home from work on, like, a Tuesday, come inside and go "New *Maximum*'s here!" and Margie'll say something like "See you in a couple days!" I hope you know that readers get excited about the mag and that it is a joy to come home and find that it has arrived.

I enjoyed Ray Suburbia's column in this issue and look forward to more, now that he is coordinating with Lydia Phelps and the gang.

I hope that folks don't give you a hard time about the (slight) price increase. It has been a long time since the cover price has gone up, and for the amount of content in each issue, $4.99 is entirely reasonable.

Thanks to all of the *MRR* people for all the hard work it takes to create this great thing every month! I look forward to hearing *Sound the Alarms*!
Keep On,
—Squirrel

Sorry you didn't get your issue. We had a slight hiccup with our subscription system that we've since ironed out. It wasn't too long ago that I was on your end, waiting, longing *for the zine to appear in my mailbox—so I totally feel your pain. And thanks for all the kind words about the mag (*especially *the ones about me). You seem like a pretty rad and smart dude.*
—Ray



PETERWALKEE RECORDS

OUT NOW !
REGULAR AND PACKAGE DEALS AVAILABLE!

MIKE GENT THE RAPID SHAVE LP
(THE FOURTH SOLO LP FROM GUITARIST OF THE FIGGS)

SOKEA PISTE - VALIKASI LP
US PRESSING OF SECOND LP - EAST COAST TOUR JAN 2014

RESIST CONTROL - CESSATION LP
EX MEMBERS RUNNING FOR COVER, GAS CHAMBER, JBA
17 BLUDGEONING TRACKS

STILL FRESH!
MALLWALKERS
SHAKE THE RUST OFF LP

HERO DISHONEST - ALLE LUJAA LP
BRAND NEW RECORD FROM LONG RUNNING FINNISH PUNKS

SOKEA PISTE - AJATUS KARKAA 12" LP
DEBUT US PRESSING OF THIS FANTASTIC FINNISH PUNK LP

THE FIGGS THE DAY GRAVITY STOPPED X2LP

CHRON TURBINE
SKULL NECKLACE FOR YOU LP

SOKEA PISTE - OIRE 7"
MEMBERS OF KYKLOOPPIEN SUKUPUUTTO & MANIFESTO JUKEBOX

LIEUTENANT - S/T LP
LAST 20 COPIES COME WITH TSHIRT!
HOLY SHIT!

FOR MORE INFORMATION ON UPCOMING RELEASES
PRICING, MAIL ORDER AND SHIPPING
CHECK OUT:

WWW.PETERWALKEERECORDS.COM

NEW & UPCOMING RELEASES FROM **1859 RECORDS**

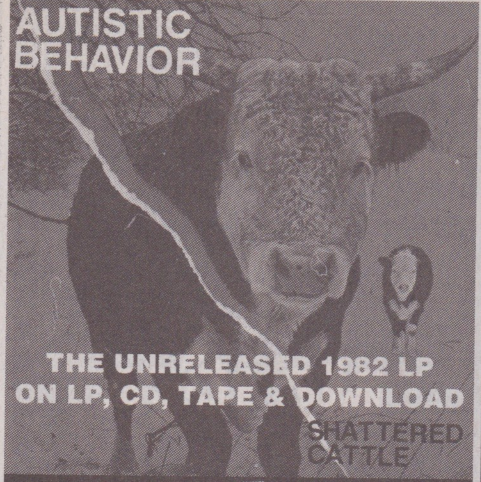
OUT NOW! No///Se 7" + Rubrics/Abolitionist 7"!

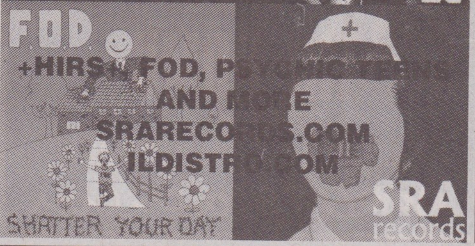
OUT SOON! Nervous Trend (AUS) 12" + Grand Collapse (UK) LP!

OUT LATER! Blackbird Raum/Lynched 7" + Blackbird Raum - *Under The Starling Host* LP + MORE!

1859 RECORDS

1859records.bandcamp.com
1859records.storenvy.com
1859records@gmail.com

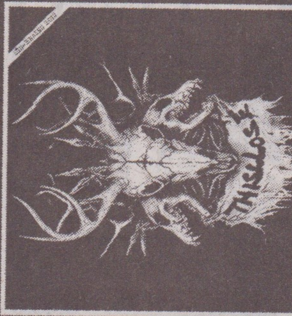




ANTISOCIETY

http://www.ebullition.com for usa
me for uk/euro antisocietyrecords@yahoo.co.uk

ANTI 17 THE DEFECTS LP DEFECTIVE BREAKDOWN
PICTURE DISC LTD 500
ANTI 22 G.B.H. 2 X LP/PUNK JUNKIES'1ST TIME ON LP
ANTI 23 HELLKRUSHER/BULLET RIDDEN 7INCH
ANTI 24 LOST CHERREES LP THE SINGLES LP 82-85
ANTI 25 DOOM LP/CD WORLD OF SHIT
From 2001 their last LP, cd w/ live gig from 2012
ANTI 26 VARUKERS 2xCD 84-2000
4 albums and 2 7inchs on 2 CDs
ANTI 27 HELLKRUSHER LP/CD
93/94 singles and more.cd with live gig usa '94
ANTI 28 REALITY CONTROL 'DOCUMENT 1980-1985'
LP/CD PACKAGE(CD AVAILABLE SEPERATELY ALSO)
ANTI 30 LOST CHERREES 12inch
2 songs benefit record for Sophie Lancaster
ANTI 31 DISORDER - DEMO '80 / LIVE '82 CD
ANTI 32 DISORDER LP - VIOLENT WORLD
plus more noize ep, from 89/91
ANTI 33 THISCLOSE 'BURNIN' ANGER' 7 INCH
ANTI 34 GRAND COLLAPSE 7INCH



ANTI 35 :
THISCLOSE
s/t - debut cassette
reissue on TEN INCH

WHY GO TO DIFFERENT WEBSITES FOR YOUR PUNK MUSIC & CLOTHING NEEDS?? WE HAVE IT ALL AT

AngryYoungAndPoor.com

MUSIC, CLOTHING, SPIKES & STUDS, PATCHES, SHOES & BOOTS, PINS, T-SHIRTS...

WE'VE BEEN SELLING EVERYTHING PUNK SINCE 1995

ANGRY YOUNG - AND - POOR

JUST SOME OF THE BRANDS WE CARRY

T-U-K ORIGINAL FOOTWEAR
LIP SERVICE
Felon Black Ribbon CLOTHING
IRON FIST
ENGLAND
Brixton
STRAIGHT TO HELL
LUCKY-13
FRED PERRY
Sourpuss
ALPHA INDUSTRIES
DOGPILE
TOO FAST BRAND
Dr. Martens AirWair
TIGER OF LONDON
Steady Clothing
Ben Sherman

ANGRYYOUNGANDPOOR.COM

COLUMNS

RALL DEAL

Everybody's talking about—scratch that. Culture is too atomized for *everybody* to be talking about *anything*.

Lots of people who don't usually cop to knowing about, much less watching, porn—writers at high-end intellectual magazines, columnists for *The Washington Post*—are talking about Belle Knox, the Duke University freshman who embraced her outing as an adult film actress in an eloquent, feminist theory-imbued attack against slut-shaming.

Social media has responded as you'd expect: lots of mean slut-shaming that proves Knox's point that "We deem to keep women in a place where they are subjected to male sexuality. We seek to rob them of their choice and of their autonomy. We want to oppress them and keep them dependent on the patriarchy."

Tabloids and gossip sites are reveling in their usual witches' brew of judginess and salacious intrigue.

Big corporate media is reacting like George C. Scott finding out his daughter is a whore. Considering that the average age of a journalist is Old Enough to Be Knox's Mom or Dad, knee-jerk Talibanality comes as little surprise, though quite unpleasant to watch.

About that *Post* columnist:

Ruth Marcus, Old Enough to Be Knox's Grandma and apparently a freelance psychologist, calls Knox a "troubled young woman."

If Marcus hates the sin and not the sinner, it's hard to tell. Her column drips with condescension and contempt.

"Methinks the freshman doth protest too much," writes Marcus. Because, you know, like, eighteen years old is mature enough to decide which Arabs to shoot, but not to have sex for money.

"Even more heartbreaking is listening to Knox's still little-girlish voice describing how she'll tell her parents. 'I don't want to,' she told the *Duke Chronicle* last month, in the whiny tone of a child told to go to bed."

Charming.

Marcus goes on. Who could stop her? "She mentioned rough sex, which requires an unpleasant discussion of what kind of pornography we're talking about here and the increasingly violent nature of the Internet-fueled pornography trade. These are not your father's *Playboys*. Letting a man ejaculate on your face is not empowering under anyone's definition of the term. It's debasing."

Two things.

One: *bukkake* predates the Internet. If Marcus doesn't know that, or how to Google, she should have spoken to or been edited by someone who does.

Two: what's sexy and what's empowering are purely subjective. Knox describes feeling "fear, humiliation, shame"— not from her work, but from neo-Puritan assholes on the Internet giving her a hard time. "Doing pornography fulfills me," she writes.

Part of respecting women—of being a feminist—is taking them at their word. Thus, in the absence of evidence that Knox is lying or insane, I choose to believe her.

So. Why did Knox become a sex worker? Her answer: "If Duke had given me the proper financial resources, I wouldn't have done porn. My story is a testament to how fucking expensive school is."

Media gatekeepers are ignoring it, but this is the real/big story.

Each year in the United States, twelve million freshmen take out student loans. By the time they graduate (or not), they wind up owing $26,000—plus several times that amount in compound interest payments. In many cities, that's more than the cost of a house.

Duke University charges Belle Knox $61,000 a year in tuition, room and board. I don't care how many hours she could have put in at Starbucks; the only way a typical college kid can generate $250,000 in cash over four years is to think outside the box.

Knox isn't alone. Many college students work as prostitutes.

When I attended Columbia University, I met many students who cut moral and legal corners to make their bursar bills.

I knew students who were call girls, including one who brought her clients to her dorm room to save on hotel rooms. Topless and nude dancers weren't rare at Columbia. A close friend took advantage of his room's southern exposure to grow pot plants; he sold his stash out of a deserted Butler Library stack full of 17th century Italian folios. Another pal was banking six figures as a cocaine dealer (it *was* the '80s.)

I discovered that one of my classmates was sleeping in the park. There was nothing left after he paid tuition.

One of my buddies, now a minor success in Silicon Valley, had a unique racket. He climbed outside locked campus buildings using grappling hooks. Yes, like a ninja. He entered the chemistry and physics department storerooms through the windows. He then sold the chemicals—including radioactive stuff—to an oily man who worked at the mid-Manhattan consulate of a nation that did not get along with the US.

I won't mention the guy who sold his poo in the Village.

Reagan slashed student financial aid during my freshman year. To pay my way sophomore year, I broke laws.

If I knew then what I know, I wouldn't have done it. Going into debt or risking jail to pay exorbitant tuition at an "elite" school like Duke or Columbia is insane. You can get an excellent education at any number of cheaper, no-name schools. You can save tens of thousands of dollars by attending a community college for two years, then transferring for junior year; the name on the diploma is what matters.

But that's the point. I was eighteen. Like Knox. There's a reason the military recruits seventeen- and eighteen-year-olds. They don't know anything. I still can't believe when my mom drove me to the bank to sign the student loan agreement. I was sevnteen. Seriously? I couldn't vote or drink.

I thought Manhattan *was* Long Island.

Americans hear a drumbeat of "unless you attend college, your life will suck" propaganda the first eighteen years of their lives. Their parents say it. Their teachers say it. Their guidance counselors and the media say it. The college/university industry spends millions to advertise the message that the more you spend on tuition, the more you'll earn during your lifetime.

The President says it too.

Everyone says college is a must and that expensive college is better than cheap college. Of *course* Belle Knox and young Ted Rall and 20 million new suckers every year believe it.

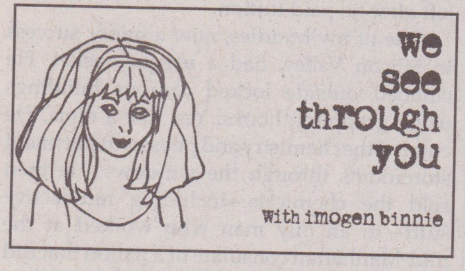
Ruth Marcus concludes: "Knox's pathetic story wouldn't be worth examining—exploiting?—if it didn't say something deeper about the hook-up culture run amok and the demise of shame."

Wrong.

Belle Knox has nothing to be ashamed of.

The real sluts are the cash-whore trustees of Duke University, who are sitting on top of a $6 billion endowment, and the overpaid college and university officials who have jacked up tuition at twice the inflation rate year after year.

(Ted Rall: PO Box 2760, NY NY 10163, tedrall@aol.com. There's a new 2nd edition version of my book *Silk Road to Ruin,* about Central Asia and the "Stans," out this month..



Listen *Maximum*, you know me. You know I am fully willing to talk shit on punk. I probably have more mean to talk about punk than I do nice things, which sucks, 'cause punk probably isn't worse than anything else. But can we talk about the thing where sometimes it feels like punk is saving your life?

I mean, obviously usually when we talk about punk saving lives we're talking about shows feeling like church, or like the anarchist god-killing hateful equivalent of church or whatever. But the actual music? Sometimes I forget that that's the whole reason I got involved with this shit in the first place.

Well. Actually the real reason I got involved in this shit in the first place is that when I was a baby in the '80s I thought the punkers in Troma movies or Ernest movies or whatever were cool—like when they'd get mutated or puke on a cop or something. I thought they were coaol. I wanted to be a doofus with stupid hair who would take a bite out of a houseplant, I wanted miniskirts and ripped fishnets and eyeliner all over my face, even though the closest I could get in the sticks of New Jersey at the time was, like, a mullet. And not even a very good one.

Whatever, look, my point is this: it has been frozen dead winter tundra in New Hampshire for the last couple months—to the point that I never go outside or use my body at all. I just lay around writing and playing TurboGrafx-16 games on my girlfriend's computer all day. I have been feeling more like a slug than a human being, but last night I was driving to the pizza spot and I was sick of all the music in the car because I've listened to Deafheaven for like three hours every day since *Sunbather* came out (and how many times can you listen to Ozzy's greatest hits) and I was like, "oh yeah, the Bouncing Souls, I used to like these guys.. I guess I have a tattoo of them or whatever." I haven't listened to them in a while. So I put on their last album, not even one of the classics that everybody loves, fucking *Comet*, the most recent album by a band that's been around for a long time, inevitably a disappointment—but it made me feel like a human being instead of a slug.

Literally, that is magic!

What else in the world besides awesome punk can make hateful and bitter old hipster jerkwads like you and me feel like life is cool? Not that much, in my experience.

The Bouncing Souls are a specific one for me 'cause I was a teenager in New Jersey in the '90s. I used to see them like a dozen times a year, and I feel like maybe I've talked about this in a *Maximum* column before, but we used to notice, like, when the guitar tech had a new girlfriend. We were babies and didn't really understand yet that there's no such thing as a rock star; we probably could have been friends with those guys if we hadn't been so convinced that they were famous people who wouldn't like us. But even though I never actually made friends with them, the funny thing is that now I'm closer to the Bouncing Souls now than I am to anyone else I knew in high school. I mean, besides my mom and dad and my brother, my relationship with the Bouncing Souls is, like, maybe the longest ongoing relationship in my life? Which rules.

Life is weird. You go through it and all this stuff happens and you change and you forget stuff and you stop being friends with people. You get good weird and bad weird and then you evolve out of your good weird and your bad weird. I've been an enthusiastic amateur at playing music my whole life, but since I've been doing it for a long time I've got this long trail of dead bands and songs I've co-written even though I'm just some idiot who barely knows anything about playing music or writing songs except how to noodle on a guitar in my room! It's just the thing where if you start doing a thing now and you keep doing it for a decade then in ten years you'll look back and go, "damn, I've done that thing a lot." Like, if you write two songs a year? Like, if it literally takes you six months to write a song, but you keep playing those chords over and over whenever you pick up a guitar? You'll have *twenty songs* in ten years. Twenty is a lot!

Time is weird and as an old person let me tell you, songs and albums and shows and bands are like these anchors in time, these magic time-warp Super Mario warp pipes that can take you back to being twelve or eighteen or twenty-five or whatever. I mean, all music does this, but the thing about punk, I think, is that it's kind of embarrassing.

You know what I mean. Not, like, bad embarrassing; it would be embarrassing to have read a dozen books about *Ulysses* by James Joyce and to have a bunch of opinions and thoughts about that, too. Being into stuff makes you vulnerable in a way that's embarrassing. And maybe I'm just thinking of the Bouncing Souls specifically as being the vulnerable kind of embarrassing because all their songs are about how, like, music is cool, and having friends is cool, and how sometimes friends and relationships end and it's sad—but that's cool too. I don't know. I just feel like it's embarrassing in this way where when you get old and jaded and you hate everything and you don't trust anyone or have any feelings you can go down that warp pipe and there's like, turtles and Little Goombas and piranha plants and stuff there, but if you touch them you don't die; instead, you are reminded about the fact that when you were young you cared about stuff and would get drunk before the Souls show and yell along with every punk you ever saw around New Jersey and feel like you had a home and a family and stuff, which felt profound in a way that nothing does now that you're all old and your heart has died just like Allison in the *Breakfast Club* said it would.

I feel like it's a thing where teenagers want to have an identity and some of us latch onto this punk thing to explain who we are in a way that we don't have words for, but then after high school we have all these strident and drunk political arguments that go on *forever* and are *stupid* and *pretentious* and self-righteous. But we have to do it because they're the way we come to understand that arguing and defining ourselves aren't an endpoint: that even if we close down the bar having intense and friendship-destroying conversations about what's important and like, history and culture and reality, man, for years, eventually those conversations get old and don't change anything and then what? For me the realization that all that stuff was just privileged masturbation kinda turned into getting my shit together and starting to play music and stuff. I guess other people have different perspectives but like, now that I'm old? I sort of care about stuff, but it's in this bitter way, where I'm like, okay, thanks The World, I get it, I'm not going to change the world in any major way. But also since I'm old I'm hella wise and I realize I don't need to fix everything? The world is a just a stupid place that has some cool stuff in it. I'm not the boss of it. Maybe I can help with the cool stuff, though.

Ugh, not to ramble on and on with a bunch of obvious platitude wisdom or anything. The point is this: fuckin Souls records are a warp pipe not only to the time when I felt like the whole world was a cool place—or at least a place that had the potential to be cool—but actually to *embodying* that feeling. I feel like I've had more feelings in a car by myself yelling along with a Bouncing Souls album than I have anywhere else in my life and that is a magic spell I can cast pretty much whenever I feel like it! Especially when I've been feeling like a dead bug on a windowsill for six months. That rules and it's not something I get from, like, the Ministry albums I was also listening to in high school, or the Flaming Lips, who were like, my favorite band in the world until they surprised everybody by getting good at writing songs and becoming boring and critically acclaimed or whatever. Punk stuff is just better at that than other stuff. I mean, do you remember about Operation Ivy every spring and get hella stoked? Do you remember about Rites of Spring every fall and get hella melancholy?

The Souls song "Comet" from the album *Comet* is about being so stoked on life that you're stoked to die in the fucking apocalypse. It goes like "Change is just a part of life / I can't wait to see what it's like / To be weightless." As in, when the earth is destroyed, right before I die. That rules! I don't even want to talk to you if you don't think that's awesome. And that's not even from an album that came out when I was a kid, that song came out like two years ago or something!

I dunno man, it's gonna be actual spring by the time this column comes out and we're all going to have remembered that we have skin and lungs and stuff, that there is a sun, but while I'm writing this it's still the dead of winter outside—there are literal snowflakes flurrying around outside the window—but last night I remembered about the Bouncing Souls and about the feeling that there's blood and adrenaline in my body, so I want to say out loud on paper so I remember that yeah punk is stupid but it's no stupider than anything else and there are very real ways that it's less stupid than a lot of other stuff.

Look if you think punk is cool too you can email me, or something. I just remembered that there is a website at imogenbinnie.com since I haven't updated anything at keepyourbridgesburning.com in forever. Come hang out with me in an abandoned and haunted internet wasteland full of Slender Men and Candle Coves. Also, my bands have free mp3s for you at tallgirl.bandcamp.com (fast metal) and correspondences.bandcamp.com (slow metal). Also, buy my book. It's called *Nevada*—it rules. Or just pirate it? I bet you can pirate an electronic version of it.

One of my favorite Buzzcocks songs is "Harmony in My Head." It's one of my favorite songs too, one among a million. I like it because as Flux of Pink Indian's punk, it concludes most of the things I like in punk music, but of course in a quite different way. It's melodic and at the same time it's really heavy. The singer, Pete Shelley, sings like an angel while he is screaming like an evil little prick. It's a perfect song for those who can relate to it. I can—'cause I love harmonies in my head. Punk and pop as well use a short vocabulary when it comes to fabricating lyrics and the head is one overused place where the action usually takes place. But at the same time punk is reflecting on life, and life is: overused, cheap and clichés, full with wonders if you are lucky to find some but most of the times just boring. Whatever.

Why I love harmonies in my head is the fact that I love to own things. When I was a kid I used to take photos of my favorite comic strips. I paused the cartoons to put a paper on the screen and how the paper became transparent thanks to the lights of the TV screen I copied the frozen picture to my paper.

I wanted things to be mine. It wasn't a selfish gesture. I did not try to rob anything from anyone. I kind of was afraid that these things would vanish as easy as wind blows away papers—even if they contain important sentences. Thus while I was afraid that good things will disappear from my life, and I will end up with nothing, I also wanted them to be around me in a reachable distance. And here I am being a freakish fan of punk rock. And I love to buy records and have them. I have a real small record collection—up to how big I could expand it. But it always feels weird when I talk about a band and I say I have their record. Because I only have their record as information stored among the high-tech parts of my laptop. I do not own them. If I had them on records I would, but now I could only encounter them as information.

Although I feel like I own those records when I'm listening to them, when those harmonies are in my head. When everything that I like is running through my mind, raging between my ears. When it is just the noise and me things get intimate and really personal.

Listening to music that actually blasts into your stupid skull, AKA through a headphone, is intimate. People not gonna bother you when you do that in the public. Reading a book is nothing. Everyone knows that's not real and they will start to rob your attention with asking stupid questions like what are you reading. People will never start to talk to you when you have music in your head because then it's clear you don't want to communicate with them—but you wanna communicate with your kind. The kind that makes noise, not hides in ignorant silence. Music through headphones is a told secret whispered into your ears.

I hate loud things—except when I'm at a show or one of my bands are playing a song. Other than that, noise for me is painful. I like to listen to music not super loud because I respect and fear some of my neighbors enough that I don't wanna force them to listen to what I listen to. I don't wanna educate them if they are stupid enough the exclude themselves from the fans of mutant noise—they could go and fuck themselves. I'm not gonna do them a favor.

I miss music. My mp3 player died. I'm out there alone in the crowd of the bitter and sour, of those who mumble for themselves in a drunk daze already in the morning of a barely sleeping capitol of eastern European madness. My walls that once gave me protection are gone. I can bury my face into my books, but people start to ask questions because they know I can hear them. My life sucks. It could be worse and I'm surprised how much time I needed to miss music in my daily travelling. But I do miss music even if I had the same bands on my mp3 player for months—some for years and I was only listening to two or three of them. But I had them and I had this fucked up fantasy that at some point someone will stop me and search my player and see all the amazing bands I collected together. It felt like I'm carrying around some of the best things on this planet in my pocket in my head. Now this is a memory.

One morning between turning pages I looked up and saw a punk girl standing at the tram stop a bit further from me. I was going to work so I did not look punk. I looked like someone who has a favorite TV series and only talks about that to his friends who are from either high school or from work. All right, I had my boots on, but I keep them clean, and I had a pin on my coat but even punx don't recognize: the back cover of the *Salad Days* 7" that looks some hippy shit/dog shelter thing for the unfamiliar eyes. Through some coincidental way she came to me and asked for direction then asked for book recommendation since she saw I was reading a book. Then we began to talk. She looked punk, way too punk. She had a mohawk, piercings around her mouth and some sketchy Mad Max like whip-scar over one if her eyes. She looked like a punk warrior from some utopist movies. We talked casually. I did not reveal her that I'm one of her kind. I was afraid she would ask me what kind of music I listen to because I looked so

unpunk and she looked *sooo* fucking punk. I supposed she would think that I'm just a poser, and the awkward attempt to prove her how true I am was something I did not want before eight hours of work.

I always felt weird around those punx who engaged themselves more in the philosophical idea of punk and "no future" and barely became nerds of its culture. They are the hardliner followers of being outsiders. She had knuckle tattoos. In a way I feel like I'm a lower caste of punk than they are. I never had the experiences that their life is. I slept on the streets, were way too drunk, been kicked out of places, been harassed by cops. I always ask for cigarettes and change from my friends, I have dirty, shitty cloths and even some prison-like tattoos. Still, I think they have all the right to look down on me. I remember once these wild teenagers invaded a bus I was on and they were busting open plastic wine bottles and yelling, falling on each other and I had this lame attempt to raise the volume of the Black Flag song I was listening to.

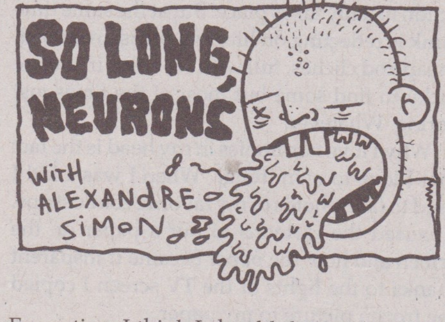
Later that day I went to a train station to pick up Jon from Rank/Xerox who was on a vacation in Europe. He looked like a mod and was telling me that in Brighton he felt like an outsider when he went to a mod shop and bought a pin there.

It's strange to be an outsider even in a field you are familiar with. I always thought the only thing a person needs to not feel alienated by his awkwardness is the understanding of the situation and surroundings. If you do, then it shines from your aura that you belong here. But even if I understand a part of punk I can't understand many people's attitude and craziness, thus they make me feel like an outsider.

That girl is just as punk as I am against my standards. But for her it's a completely different thing—something more serious. I try to balance my life—it will allow me to be punk in my spare time while she is just going for it. But it is true that I can't undress punk even when I'm dressed like a norm. Still, these things are in my head—not just the attitude, but the sounds. Songs, noises, parts.

I might have grown a thick skin, but it's for protection. I'm not participating in an on-going war. But I'm in a cold war since forever. I look angrily at cops, I hate the system, I think for myself, I will never blend. I could cheat myself into the system so I'm safe, but I'm waiting for all this to crash. I have a secret world, a constant slumber party, a beautiful parade that saves me. I can think on self-expression, on evil jokes, on amazing creations of fucked up humans. This is punk for me. Discovering the awesome creepiness of Jerk Ward at night in my bed while skinny dipping into literature. Planning fanzines on my way home. Stealing working hours to make drafts, sometimes on the toilet. Watching Flipper perform on a cable show while my girlfriend is sleeping next to me. Getting hooked on aggressive French punk from the '80s. Losing my shit to this Austrian band called Plastix. Being inspired by *Nuts!*. Improving my bass skills on Friday nights before Saturday night shows. Becoming a fan of hardcore bands from countries that have a beach on the sea. Finding truth in the guitar sounds of Oma Hans. Thinking the only good thing that comes from America is punk music—the score of a society that is spoiled by humanity. Wearing my pin, my boots, not giving too much fuck—suffering from wanting more but being too lazy to work on it most of the times. Being self-indulgent over the fact that I'm not a fucking asshole. Making fun happen for myself. These things are not much, but for me these are my knuckle tattoos, the scare in my eyes, my leather jacket. I'm a fucking nerd and you would probably hate me—that's why I don't care about your boring shitty life.

Put cool punx, you can hit me up here: viktor.vargyai@gmail.com, punkersblock.blogspot.com



Every time I think I should devote more time to respectable music I discover a band like, say, Inservibles or Prag or Dawn of Humans, every time I think I should be over hardcore appears a release by Lumpy & the Dumpers or the Floor Above or the Gutter Gods, every time I wonder why the fuck I still feel obsessed with this shit I end up in a bar or squat or basement in front of a band called Guillotine or Sex Vid or Hoax and I remember why, and every time I think I should write this column with my own words instead of interviewing some other dudes, I discover a band like Big Zit and feel this dumb need to tell y'all about it. Big Zit are from Indiana, they do thee hardcore thing, they do it right, they got a sick tape and will have a 7" on Not Normal sooner than later, they sound fucked and fried and fun, maybe not psychedelic hardcore, just hardcore for people on psychedelics, like the Bad Brains fronted by the Toxic Avenger, or more precisely like three toxic avengers jamming while HR is jumping all over the place in middle America, and of course that's the reason why I felt I had to ask them some questions and forward their answers to *you*.

Big Zit sounds like a fun band—your demo brings to mind images of a young HR from the Bad Brains fronting a more fucked hardcore band like, say, Dawn of Humans, and both these bands are… I mean, they aren't "party band" but still retain that fun element, if you know what I mean. Do you play hardcore only for fun or are there some other reasons?

Joey: I would say as a band we all approach it with the same mentality & that is to not take ourselves too fucking serious. At all. Ever.

Mark: I never really get the H.R. thing. Me and Antonio were sitting in the car listening to "Hot for Teacher" one day and told Kevin he could only be in the band if he did the thing that David Lee Roth does when he's wailin' in the Halen. He delivered. Is there another reason to play music though? I thought all the other shit was secondary to the fun appeal of it? All kinds of music makes me really happy.

Antonio: There would be no point in making music if I have no fun playing.

If I'm correct you're from Indiana. It seems I never hear about that state, so what's it like being a hoosier? Is it somewhere you moved to or were you born there? What's your daily routine like, what kind of places do you hang out in?

Joey: I'm actually from Lansing, IL, which borders Indiana (NWI) and I now live in Hammond, IN. But growing up around here you go to shows in and around the region. I mean we are all sort of scattered around and have gone out of our way to go to shows whether it is in Chicago, Hammond, Chesterton, some kids house somewhere, etc. That's just kinda how it is. I think why some people haven't really heard of Indiana (as far as punk shows or bands) is because it is overlooked because we are only about a half hour from the city of Chicago. But a lot is going on around here lately. More of us are getting involved with improving the scene like Kevin is booking a ton of shows, giving bands a place to play before or after Chicago. Our great friends Mike and Mary Serrano opened a record store, which occasionally host shows and are hosting shows at their house. The Sound Cellar in Chesterton, IN is a great place to play too, amongst other things. I'm sure I'm not the only one who feels this way, but NWI has always sort of struggled because people wouldn't really have a clue what was going on around here. It was just assumed we were from Chicago or something. Previous bands of mine have had entire members from here who have lived here throughout the course of the band and we were labeled from Chicago. I think we're just starting to take some action in claiming something for ourselves now. I personally believe it might be misunderstood at times. Like people think we hate Chicago. Which isn't necessarily true to some extent. I can't speak for everyone on that. Some people's attitudes really fucking suck out that way but that's the least of our worries. We never necessarily wanted to be isolated from Chicago, but just to have something we can call our own is important to us. As far as other

fun things to do around here goes, I'm not the one to answer that. Sorry this kind if strays from the original question.

Mark: Haha yeah we live in NWI. I moved here a long time ago from Florida I think, you'd have to ask my mom. People complain that's it boring up here but it's because their imagination is stunted from pollution or something. I have been going to a factory to play hide and seek, and blow up spray paint cans, and make big fires since I was a lil' teen. I skate all the time. People just throw old TVs and computer screens away out here and you can just skate through the alleys and break them. They seriously boom out way good. Oh I also go to school and other stupid shit but whatever. Oh and the arcade is fun. I'm really good at "The Grid." Life's a garden, *dig it*.

Antonio: The daily routine does become very monotonous and boring, but there are a lot of things I find myself doing. Mark introduced me to KOP, the Kingsbury Ordinance Plant about two years ago now and it has easily become a sanctuary to our group of friends. It's a large abandoned and dilapidated ammunition manufacturing plant from the 1940s. We have fires. Blow things up, break stuff, and occasionally find stuff being built in the large confines. It can be at both times very peaceful and very hectic. I would say some of us are also huge beach go-ers, we hike trails in the dunes out here, swim and chill all day. I just recently went this last week (it is February) and got to try and navigate huge plains of snow and ice.

If you could get away with annihilating one entire kind of punks, which one would it be, and why? You know what I mean by "kind of punks"—skinheads, crusties, people who write fanzines, gig promoters, labelheads, bloggers, you name it.

Mark: All of them, no, the fake freaks. Don't take this the wrong way, I think I'm a pretty standard person but that's the thing. All these assholes that sit on their computers all day, worship their phones and TV, shop all day and frump around like loafs of shit think they're freaky? News flash: that is everybody, everybody does that. The real freaks of history do things that nobody does and odds are they didn't wanna be called freaks, they just got shafted on it. These people just want to feel real big without doing anything, and I get that, everyone wants to feel good. But when I hear someone self-advertising their freakiness, I'm expecting a real freak show and I'm tired of being disappointed. Eating a cheese pizza every day isn't freaky, you just like pizza, and that's great. Come to Hammond and find Cali Jeff. He'll freak you in five minutes dude.

Antonio: All of them. I have a particular dislike for every single "type" of punk. The overall punk label needs an overhaul of mass proportions. Let's face it, nothing is new, yet we try. But really, the labelhead/elitist is/are the most annoying. If your belief is that the only relevant music is all from one place, you are already a chump. Big Zit ain't got a label, but we should still be your favorite band. Elitist will get what's coming to them (nothing) because most of them are so jaded they don't even realize they are irrelevant by the time this interview gets put to press.

The artwork on your first tape is rather psychedelic, aren't you scared people are gonna think you're some kind of garage-psych band? Why didn't you choose a black and white cover with skulls and bones instead? Seems to please most bands just fine.

Mark: Eww, I really like some of that music, we all really do. I like Keith Haring and Chris Millic and Lance and Neil Blender's art and I like simple skateboard graphics so I draw like that I guess. I used to think all that crazy oozing skeleton with a leather jacket and spikes all over his ass was cool, but then I saw it every day. It's on every bands thing now and I'm just over it. When metal bands do it with some expensive ass painter guy who makes it look all biblical it looks wicked smart though. So no hate on the death metal folks or anything.

Antonio: My dream is that they all think we are exactly that. I have watched Mark's style and direction of art change over time and this is what he has been up to lately. A very Keith Haring feel with his own stamp of on it. I like everything that we are doing. Fuck a black and white movie. This is not *Plan 9 from Outer Space*, Big Zit is more *Close Encounters of the Third Kind*. A skull seems to have little relevance with what this band is doing. If a fan is not pleased by what we are doing they can shove off and find something else to occupy themselves with.

Would you play a corporate-sponsored gig if you had the chance? Something organized by, say, Vans or Vice or Scion or American Apparel? Not sure if you care, wouldn't blame ya if you don't, but I feel like that's the one thing that's vastly changed in "underground" hardcore in the past few years—rather subtle corporate ties. Should bands get the money wherever it comes from? Should a punk band take a stand against something?

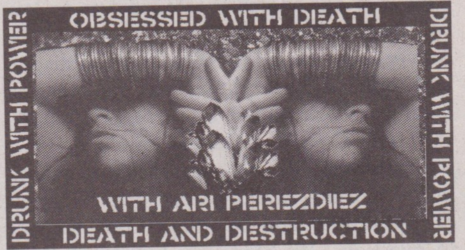
Mark: Seems like that's more of an "above ground" hardcore problem to me.

Antonio: It all depends. For us if we had the chance, I would say take we should take it. We can spit in the faces of whomever after. Some bands should definitely take a stand against something. If your band is Crass 2.0 then expect to get shit talked for playing a Coke sponsored gig.

Joey: I don't fucking care. Do whatever you need to do I guess.

I read you had an upcoming 7". Is it recorded already? Are you gonna go for the same kind of dirty recording as on the tape, or is it gonna be more "pro-sounding"?

Mark: We've got a record coming out this summer on Not Normal tapes. Who knows about the recording though, I don't know anything about recording for records, I mix everything on my TV in my room and record over tapes I take from the village down the street. We use radio shack microphones. It ain't gonna sound digital or clean but it's gonna sound like I did it the way I wanted to. I fucking hate when hardcore bands pay some corn husk to record all crispy clean digital and then distort it after the fact to get that "classic '80s blown out noisecore" blah blah bullshit. It's so sterile and gross, like in my head it's the same as some croq jock seeing a studded jacket on a punker and then buying a ripoff at Target. If you ain't raw you gotta fake it, and when you fake it, it shows. So I guess it's gonna sound like shit probably yeah. I don't know. *Free P-Son & R.I.P. Big Angry Man*



I apologize for my absence, I received a few messages asking if I would be back as a columnist and really I was just taking a break. Anyways Hi I'm back!!! After moving, finals, going to Portland and awkward family holiday crey; my life has returned to some semblance of normalcy. A new semester approaches and I try to settle into my new life occupying a previous room only known to me as a tender as fuck Oakland crashpad. Finally, I have time to give to this monolith known to the world as Maximum Rocknroll.

***

For people that know me I love more than anything to take jokes too fucking far especially at my own expense. Nothing brings me greater joy than ruining my life with only me to blame. I find endless hilarity in my own demise and am always finding new fucked up ways to make it happen.

As most of you have experienced, punks love irony probably just as much as hipsters but are scared to admit it. Irony usually runs in a ten year cycle placing the late nineties/early 2000s at that cusp of laughable perfection. This was a time when some of us were in jr high, probably really awkward as fuck, probably because this wave of instant coolness had not hit the punk scene yet cause we only got one line at the house and dial up was the slowest thing on earth. Looking back now on a shared awkward childhood I see punks coveting JNCOs (because they sell for $250 on ebay and who would ever really wear them really), kareoking Disturbed and nostalgically reminiscing about Hot Topic, even though most of us haven't set foot in there since 1998.

This influx of platform sneakers and alien t-shirts on my Tumblr dash had me thinking. What's one way I can miserably relive my awkward preteen days?

***

So one night my partner and I were having our usual midnight teen talk. We were both out of a job relatively soon with me leaving MRR and them looking for a way out of my former job at the anarchist cafe because in the typical fashion the collective wasn't paying their employees for the bazilltionth time and BBy needed that scrill to come and see me in SF.

***

We joked about being desperate for jobs. Like any job. Even Taco Bell cause we could get endless Baja Blast. Anything that would pay us minimum wage cause the unemployment payout of our anarchist cafe job was so low we weren't even going to fuck with it. The conversation shifted to "What if we applied to Hot Topic" and everything after that was just laughter accompanied by screams of OMG SO TITE! SO SICK! and and a dare to do it. So we sat on the phone together at three o'clock in the morning walking each other through the application and laughing at our answers to questions. We obviously bullshited them because anything we put would just go above their heads and really are we gonna snitch on punk to Talbots?

***

For those of you that don't know Hot Topic was bought out last year by Sycamore Partners, who also owns Talbots. While my manager tried to tell me it was Dress Barn, it's not, but they are both places to find clothes for when your frumpy basic ass mom goes back to work after all the kids are grown. The company really has shifted from being able to buy into any kind of alterna subculture to now being able to buy into any internet media fandom. Maybe in high school I could fold Ramones, Nausea and gasp Crass shirts, but now I was just subjected to folding shirts from nerdy white people tv shows and outdated internet memes that have descended into dad jokes.

***

"Today I had to sort through a million Toy Story themed lanyards that said "Cool Story Bro" in the movie's font and then stocked novelty candy" My partner told me after they had gotten the job after yelling that their favorite social media network was Tumblr in the group interview.

***

"I am also working with this guy who one messaged me on OKCupid with the message: 'Marry, Fuck, Kill: Vegeta, Frieza, Goku.'' Like literally they were working in a IRL store that represented the most vile, slovenly and awkward corners of the thing we all use to watch questionable videos, stalk our exes and get outbid on Italian hardcore records. The more it seemed like a nightmare the more I was intrigued.

"They haven't called you back yet? Really you shouldn't be too disappointed they are having me come in at 3am on Black Friday, they told me to just not sleep and come in on a lot of drugs." I had gone in to drop off my resume after applying online, but kept getting the runaround. I just sat around waiting for a couple of days while they played on my phone. I finally received a call back from the manager asking me to come in for an interview. I was taken to the food court and asked questions like why do I move around so much (I was confused: I lived in Portland for the last 7 years and only had two jobs) and the ultimate poser test to tell me my three favorite bands on the "Rock Wall" (I lied and said Nine Inch Nails, Marilyn Manson and Rush I hoped that he didn't ask me anything more about it because I wouldn't be able to tell you any albums or songs by those groups) he also asked me about my musical influences and I tried to go the goth route but it was too obscure and I just came off as out of touch will cool youth internet subculture even though the internet is the only thing I am good at. He also tried to bro down with me about Portlandia and seriously asked me if the punk house skit was like my life or what.

So I got the job, but my training kept getting pushed back. But once it started it was a crash course in hierarchal work places (I've worked in co-ops for most of my adult life). I started at the bottom and there were about four levels of promotion above me just in my store alone. People will just a tiny bit of seniority pulled rank so fast at every opportunity, things were always a mess and I guess it was like your typical retail hell. You would come in and things were in disarray you were brought up on all the sales (this store is always like having some kind of scammy sale) you would be in some part of the store until shit got crey at the register, then you would be trapped there until the end of your four hour shift. I wasn't allowed to count out my own drawer, ditto on conducting returns and exchanges and I know high school kids who could program better inventory databases. It just seemed like there were a lot of hurdles to me performing my job efficiently and they all came back to frivolous hierarchies and backwards bureaucracy. My coworkers were kinda annoying, but really that isn't their fault, this place warps your mind. I kept out of most workplace banter and drama and most of the times I wanted to say CHILL DUDES: BRONIES AND OUT OF TOUCH NIGHTMARE BEFORE CHRISTMAS FANS PAY YOUR BILLS.

My partner had quit hot topic and I don't think they had worked there a full two weeks. They didn't take their managers advice and tried to go to sleep after partying on Thanksgiving. Well they slept through their alarm and were five minutes late to work. Apparently that wasn't good enough for Hot Topic and they were asked to not come in that day or for the rest of the week. They ended up telling them off and quiting. A dream shattered. We used the last of their paycheck to buy 80 cent drinks at this dive bar in Oakland where I got really fucked up but that's another story.

One day I came in and was hanging up discounted day glo tight pants when my manager called me into the back at the end of my shift. I was thinking fuck yeah I am being let go after the holidays. I would call my partner frequently and tell them my nightmare, being such a valuable asset to this place that they would keep me on after the holidays. I just wanted to do a crappy enough job that they wouldn't fire me on site but mediocre enough that I was just seen as seasonal help. In the back room my manager tells me that he just found out that we were getting kicked out of the mall. Apparently the mall was going through an upscale reboot and Hot Topic didn't fit that image. The district manager (who looked like a mormon hardcore bro) had tried to negotiate with the mall but it just wasn't working out. My workplace was basically gentrified out (you probably remember that headline from a Poseur Alert). So my manager was begging me to stay until we closed, which was January 25th I would be in school by then and I hadn't even signed up for classes yet.

In the end I bounced before Christmas cause my folks wanted to chill with me for the holidays then I went to Portland, but the night before I left town my wallet dissapeared along with my paycheck card. Hot Topic is really fucked and they pay seasonal employees via paycards, which is probably illegal. When I went in to ask for a replacement, they were deliberately unhelpful, Francesca even went with me and the power of two pissed off chibi punks couldn't sway them. I ended up never giving them my school schedule never showing up for work again and paying $10 to get a card to access a $200 paycheck.

Overall, this was a pretty epic troll on myself. I frequently went between thoughts of suicide by hanging myself on Adventure Time lanyards to laughing uncontrollably to myself in the back room, desperately trying to regain composure before the start of my shift. I only bought two things which were sunglasses and thigh high socks, everything was so stupid it wasn't even worth stealing and I totally converted some impressionable youth to the cult of punk.

***

I have gotten back into zine land and put out a new issue with a new name and everything! I did a reading in Chicago that went really well, I sold out of the first run and am making a second edition run with some slight changes and more artwork. Its a perzine that deals with the navigation of struggles under intersecting oppressions (also tachos). You can get it from

me (contact info below), Brown Recluse Distro and Portland Button Works in the US and Twelveohtwo Distro in Canada.

XOXOXOXO Ari
Find me in the URL at bitchaura.tumblr.com or kvltcake@gmail.com

"Damn it, Jett," I bark at my ten pound Yorkshire Terrorist, who just sat on my Xbox360 controller again, "I just got bitten by a zombie again!"

Jett just tilts his head in that Jett sort of way, as he sits cross-legged next to me just like a little bear. I see how cute he his and quickly apologize.

"I'm sorry, pup," I say to my little furfaced friend, "it's just that this time of year makes me a bit cranky. I miss some friends who I used to do gigs with this time of year. Ya know?"

Jett hops off the couch, trots over to the Christmas Tree in the corner of the apartment, and lifts his leg to pee on it. As he does, Elena walks in.

Pissed.

"You're just gonna sit there and let him pee on our tree?" she asks, with her hands on her hips.

Before I can answer her, Jett finishes his tiny tinkle and runs over to his mommy to give her love licks.

"I forgive you my little baby," she tells the tiny Teddy Bear.

"What about me? I ask, as a horde of new Zombies makes its way toward me to bite off my face.

"What about you?" she asks.

"I dunno," I say.

"You'd think you could pay more attention to things and....." she rattles on.

But I can't hear her. I'm too busy trying not to get bit in the leg by some blonde bimbo zombie who only has a few teeth, with breasts so exposed I can see her heart underneath them.

"Were you always like this around Christmas?" I hear Elena say through the fog of After Armageddon.

But I can't answer her, I'm too busy running from the walking dead, which I soon might be if I didn't settle her down a bit. So I push pause and answer, "Lemme tell you how things were before I met you!"

***

So, I look over to the guest lead singer of Furious George, for the song. Well, I don't know if it is actually Furious George, I mean, Evan was away, somewhere down south with his girlfriend or something, and filling in for him on bass was Steve from the Devil Dogs. Also on stage was our drummer, Kidd Lynch, and a guest guitarist by the name of Vermin, who seemed to be having severe tuning problems among other things that night. The singer says to me, "What song, again?"

Do'h.

I look over at Kidd Lynch and he just shrugs his shoulders, as he exhales the last bit of weed from his lungs. I look over to Steve, the guy from the Devil Dogs, and he is busy straightening his bow-tie and fiddling with the bass. Typical. I look over to Vermin.

What a name.

Vermin.

He looks back at me, then at the lead singer. I roll my eyes and say to the singer, "We're doing Blitzkrieg Bop, Joey."

Joey Ramone says, "Oh yeah, take it guys..." And I count off "One-two-three-four!"

***

It was one of those nights.

Actually, it was one of those weeks.

The night Furious George played was Christmas. It was at CBGB, and me and My Future Ex-Wife were putting on a benefit to raise money for an AIDS hospice.

Well, we weren't actually called Furious George that night, we were The George Tabbernacle Choir. Ya know, sort of a Christmasy name or something. Anyway, I'm getting way ahead of myself, so let me back up a bit, as usual.

***

The fucking holiday season always makes me nuts. I guess it probably goes back to when I was a little kid. I remember every year I would have to buy Christmas presents for all my brothers and sisters, as well as parents and stuff.

I hated it.

I'd have to stand in long lines, and buy gifts for people, who, as far as I was concerned, could pick out something better for themselves then having me spend my hard earned allowance on them.

And my family wasn't small. Two brothers, three sisters, four parents, and like six grandparents. I would usually have to start saving money in July for the holiday season.

And the fact that I was Jewish, actually didn't make a difference at all. My family always had a Christmas Tree, and we always exchanged gifts on Christmas morning.

I remember once asking my dad why we didn't celebrate Hanukah, and he told me 'cause Hanukah was eight days, and then he'd have to get each kid eight gifts, and since he had six kids, that would be forty-eight gifts.

And he didn't have time to buy forty-eight gifts.

That we were lucky if we got anything at all, considering what kind of kids we were. And besides, we all got gifts from one another, so we would get plenty of stuff.

The wisdom of my dad.

And his keen accounting skills.

He was right in a way. Since I had so many siblings, I was bound to get lots of stuff. And of course, it all sucked. And yeah, I had like six grandparents. And of course, they got me stuff too.

Sweaters.

Socks.

Pajamas.

Underwear.

Stupid clothes.

So, yeah, I got lots of stuff on Christmas, my dad only had to buy like one gift for each kid, and I had to spend all my money that I saved since the summer on bullshit. Stuff no one wanted.

Made a lot of sense to me.

***

As I grew older, and my family grew more and more apart, the holidays somehow became more tolerable. Most of the time I was not on speaking terms with my dad and step-mom, so therefore, as far as I was concerned, I didn't have to get them anything.

They of course, in return, didn't get me anything as well. Which was fine with me.

I took the money I would have spent buying them bullshit, and would spend it on important stuff. Like porno magazines and booze. Of course I would still get my brothers and sisters gifts, if they were around, and as we all got older, the gifts given and received were a lot better.

I remember once my brother gave me like an ounce of weed. I asked him where he got it, and he told me he was growing it out in the woods near the stable. I asked him to show me his stash, and he took me to a field full of marijuana plants. It was incredible. I asked him how big the field was, and he said he was growing about an acre of pot.

Holy shit.

He told me that soon he was gonna harvest it, and make a lot of money. I asked him if he did all of this himself, and he told me that he didn't, that these two women who were living in a small house on my dad's land were helping him.

Their names were Nancy and Joyce.

They lived in this shack of a house my dad let them live in for free, in exchange for taking care of some of the land. It seemed to me that they were taking care of the land just fine.

Actually, I remember once going to visit Nancy and Joyce unannounced. I knocked on their door, and thought I heard them say "come in."

What one of them probably said was, "I'm coming," because when I walked into their home, they were both naked, and Nancy's face was buried in Joyce's crotch.

I kinda stood there stunned for like a second. Actually, it was probably more like a minute. Because finally Joyce said, "George,

on your way out, please close the door."

Do'h.

So, my brother, and Nancy and Joyce were growing pot. Cool. Anyway, about a week after I got the pot, and found out about the harvest, my dad comes to the dinner table really furious. He tells us that he thinks Nancy and Joyce are doing a horrible job, that the barn is not very clean, and that there are acres of weeds growing where there should be hay, for the horses.

I look at my brother. He looks down at his dinner plate. Sweet potatoes with marshmallows. My dad says that he made Nancy and Joyce clean the barn already, and tomorrow they have to clear the fields of the weeds so they can grow hay. And the weeds were really strange looking.

I start to burp up my milk through my nose as I try to hold back my laughter. My brother just glares at me.

The next day, Joyce and Nancy do clear out the field, as well as their shack by the time my dad got home from work. I remember them driving away in their pick-up truck as the school bus let me and my brothers off the bus.

Joyce leaned out the window and said "See ya around, Tabbs," and then sped off with the back of the truck full of black garbage bags. I looked at my brothers and they were as puzzled as me.

Of course, later that night, after my dad told us that Joyce and Nancy had quit, I found my brother in his room with his head in his hands, mumbling something like "It's all gone. All of it. My first million. Down the fucking tubes. Damn lesbians."

He then explained what had happened, and told me how all his weed was gone. I told him I was sorry, and he asked me if he could borrow some of the pot he had given me. I said "sure." Then I asked him if I could borrow the Hustler I had given him for Christmas. I said I just wanted to read it. We both smiled and he let me borrow it.

But most of the pages were already stuck together.

***

So, where was I? Oh yeah, so the holiday season brings mixed feelings to me. And that year when Joey sang with us, well. I decided to do something about it. Get drunk.

Like every night.

And I did.

One night, a couple of days before Christmas, I was hanging out at "Caa."

Pronounced like a hard "c". As in "cage," or "kill."

"Caa" is Coney Island High.

A local club. Also known as "Phony Island High" or "The Almighty Alter of the East Village Hair Gods and the Women Who Love Them," or "AAECHGWWLT." "Caa" is easier.

It was located on St. Marks Place, in New York, which is punk rock central.

Well, actually, squatter central.

It used to be punk central, with such cool stores as "Trash and Vaudeville" and "Sounds" and stuff, and those stores may still there, but also a lot of panhandling kids from suburbia are there as well. Or were.

Anyway, Caa was owned or operated by a couple of guys in DGeneration and other local bands.

While they were nice guys, most of the people who attend Caa are people who either worship the hair of DGeneration, or were there to be seen. Of course, there are a few cool people who went there, just to have a good laugh, like me, my pal Ryan, and Mike and Renee from Blanks 77.

We all usually got drunk, and looked at all the poseurs. It really was funny. On any given night, you are bound to find at least ten, if not more, Johnny Thunders clones. And there are also lots of girls I like to call "megabreast." The girls with the implants, who like to make sure everyone knows just how big their boobs are, and how small their brains were.

Sometimes, for fun, I'd take ice out of my drink, and try to throw it between some large breasts. When I do score, the girl usually goes nuts, and I kinda have to leave the club. The people who mostly attend Caa used to go to a club called The Scrap Bar, in New York. Real metal, poseur shit hole. But now, well, since, "punk" is in, they came to Caa. Fuck 'em.

So, I'm really drunk, and hanging out with Ryan and Mike and Renee. Ryan says he sees this chick, and is going to go talk to her. I tell him to go for it, what ever "it" is. Then it is just Mike and Renee. Mike keeps telling me he has "no time." And Renee agrees. I ask him, "no time for what?" And he replies, "I just have no time."

He is obviously really drunk. As usual. Actually, every time I see the Blanks 77 play, he always falls off the stage.

Drunk.

He never seems to get hurt. I guess 'cause of all the booze. I respect that in a guy.

Anyway, I say to Mike, "Let's explore Caa."

He says, "you go."

I say, "what?"

Then Renee says, "Yeah, you go."

I say, "I go where?"

And Mike says, "you go."

I say, "what??

"I go where? To heaven? Hell? Uptown? Florida?"

Fucking Florida? I hate that shit hole.

Mike cuts me off and says, "you go, like, there you go."

"Oh," I say.

So, me, "you go" and "you go" make our way around the club. I bump into the hair of one of the guys in DGeneration, and I say, "Hey Jesse, how are ya? This is 'you go' and 'you go'."

He just looks at me.

I guess I am sorta drunk.

"They are both named Hugo?" asks Jesse.

"No," I explain to my friend the walking poodle, "these are the Blanks 77 singer and guitarist, 'you go' and 'you go'."

He just looks at me. "Ya wanna another drink, George?" I tell him I do and he gets me one. Great guy.

The next thing I know me and the Hugos are downstairs in the basement of Caa. We are in a dressing room next to a small bar. In the room with us is this girl, very pretty, and her boyfriend, I guess. I tell the girl that my band, Furious George, is playing on Christmas night, at CBGB, and that she and her boyfriend should come to the show. I then give her a flier and a sticker. She looks at the sticker and tells me how cute the monkey is.

I tell her that that monkey is me. And that can't she tell? She looks at the monkey on the sticker with the US pins on his leather jacket, and then at my US pins.

She then says, "No, I can't tell it is you."

In the meanwhile, her boyfriend is ignoring the conversation, and watching a small hand-held television. He then shows it to me and explains he can get like six channels on it. That this girl, the one in the room with us, had just gotten it for him for Christmas, and that he loves television. He loves television more than anything in the world.

Uh huh.

Then Mike Blank says to the girl, "say, I got no time, but aren't you the girl on *Friends?*" She tells him she is not, but she is a Golden Globe nominee.

Mike says, "what's a Golden Globe? And I got no time."

Me and Renee laugh.

The guy just continues to watch the hand held television. I think to myself that this guys is probably Mike T.V. from *Charlie and the Chocolate Factory*, and that he is all grown up.

"A Golden Globe is what great actresses receive, and I am a great actress" she tells us.

"This is Lars, from Rancid," I say to the Golden Globe nominee, as I point to Mike Blank.

"You go," says Mike.

"You go," repeats Renee.

"So?" says the Golden Globe nominee?

I ask her if she knows who Rancid is, and she says "No." I tell her that Rancid is a huge punk rock band, and Lars here is the main guy, and can't she tell from his green spiked hair? She tells us that she doesn't listen to the radio.

"But you've seen him on MTV," I say to her, "haven't you?"

She tells us that she doesn't watch too much television.

Of course, at this point, Mike T.V. exclaims "I watch lots of TV. In fact, look, I have a hand held television. I can get like ten channels on it."

I just nod my head.

Mike and Renee say "you go" in unison.

"Lars thinks he's a big punk rock star," I tell the Golden Globe nominee, "but lemme tell ya, I'm a bigger star. I got a column in *Maximum Rocknroll* and a segment of my show, called Destroy Television, is on a show called Punk Uprisings, on the E! Entertainment Network."

Suddenly her ears prick up.

"You are on E!?" she asks me?

I tell her yes, I am. And that I am punk rock. And that I live in fucking New York. That I have a black leather jacket with US pins on it, big sneakers, women's stretch jeans and all.

"You go," replies Mike.

"I like the E! Entertainment channel," explains the Golden Globe nominee. As she talks, I look at her, and think that yes, she does look like the girl from *Friends*. The girl who was supposed to be in love with the Jewish guy. But didn't tell him in time. And now his girlfriend is some Asian girl. But he dumped her for her, but she got mad 'cause he made a list, so now they are kinda not on speaking terms.

"I get the E! Entertainment channel on my small hand held television" says Mike T.V., "and I also get like twenty other channels," he adds.

"You go," reply Mike and Renee.

This conversation goes on for a while, with the Golden Globe nominee and Mike T.V., but finally Mike Blank and Renee get thirsty for more booze and say "we go." And they leave.

So now it is just me, the Golden Globe nominee, and Mike T.V., who is now showing me that he has put a Furious George sticker on his small hand held television. He says, "Look, I put a Curious George sticker on my small hand held TV. It is great. I like to watch television. Did you know this thing gets like thirty channels?"

As I am having this idiot conversation, some other girl walks in. She is pretty, as well, and looks familiar.

Sort of.

The Golden Globe nominee hugs the new girl and they both do that girl thing where they squeal 'cause they are so happy to see one another. Then the Golden Globe nominee explains to the new girl that I am on the E! Entertainment Network. I tell them, hey it's no big deal, I'm punk rock, so fuck everyone.

Both girls seem amused.

I then give the new girl a Furious George sticker, and she says it is really cute. I explain that the monkey is me, and that can't she tell by the leather jacket on the monkey with the US pins? She looks at my leather jacket with the US pins, and says she can't tell it is me. But that she is impressed that I am on E!.

I tell her, look, babe, it is paid advertising, and anybody could be on, and who cares. I'm punk rock.

She tells me that I am cute, and if I were to clean up my act a little, and behave myself, and not be such a "bad boy" I might have a chance on being a big star.

"I get lots of big stars on my handheld television," explains Mike T.V. "Look, right here is Quincy. Jack Klugman. A big star, on my small hand held television."

"You go," I reply to Mike T.V., 'cause Mike and Renee Blank aren't around.

"Huh?" says the new girl. I say, "You go" again. She asks what the means, and I tell her never mind.

Anyway, we get more and more into this stupid conversation on how I could be a star if I was just a bit less "punk rock." She says that I should act polite and nice, and then when I'm a big star, I could be as "punk rock" as I wanna be.

I explain to her that I am "punk rock" now, and happy with that fact.
And that I'm not gonna calm down for anyone.

She tells me that I have a good chance of becoming big because I am on the E! Entertainment Channel.

"Did I tell you I get the E! Entertainment Channel on my hand held television with the Curious George sticker on it? And also forty other channels?" says Mike T.V.

I tell him to shut up. He looks confused.

Finally I am tired of arguing with the girl and the Golden Globe nominee. I tell them that is was nice meeting them, and see ya around.

"Take my advice," says the pretty girl.
"Why should I take your advice?" I ask her.

"'Cause I'm someone famous, and I know what I am talking about." I say bullshit, but if she is someone famous, then sign the back of a Furious George sticker. She does. I don't recognize the name at the time. But later I do. It was Liv Tyler. Later I get to know her mom, and she's a sweetie.

Anyway, I tell them once more that it was "interesting" talking to them, and good luck with the Golden Globe and all. That I'll watch her on T.V.

"T.V.?" says Mike T.V., "did I tell you that I have a hand held..." but I leave the room.

***

The next few days before Christmas are more of the same. Drunken nights, and hung over days. Actually, one night, a few days before Christmas, I was hanging out in my living room, the sidewalk in front of CBGB, having a refreshing Zima, when some friends approached me and asked if I wanted to smoke some weed.

Now, I gotta tell ya, I don't really smoke pot anymore. It makes me trip and go crazy. But this night, well, being in the holiday spirit, I figured, why the hell not. So they passed me the pipe, and I took a hit.

Suddenly I felt the taste of gasoline rush down my throat and into my lungs. I cough the shit up and yell, "What the fuck is this?" It didn't taste how I remember pot tasting.

"Sorry George, explains one of the guys, I thought you knew, we're smoking crack."

"Bleeeech!" I scream.

Suddenly I feel my heart begin to race really quick and I start to get really high. I mean, really high. I feel all-powerful and all knowing. I also feel like my heart is about to burst outta my chest, out on to the living room floor, where it will then run across the street to the bodega, and pick me up a six pack. Of course it will get me a dark beer, which I hate, and then I'll be mad at my heart. I curse it out, and tell it it should have been squished under a car tire or something. My heart will then feel bad, and kinda walk away all upset and everything. I'll feel sorry for it, and beg it to come back. But it won't. Then I'll be all upset and have to go get drunk and stuff.

"George," says the King of Punk rock, suddenly. I look up at Hilly Kristal, the owner of CBGB is staring at me.

"Yes, Oh mighty King of Punk Rock" I say to Hilly. "Did you put that Curious George sticker on my awning?" I tell Hilly it is *Furious* George.

"Never mind that, did you do it?"

I look up at the famous CBGB awning and see a Furious George sticker.

Now, seeing as I was so high, I knew it would be really hard to lie.

"Yes, King of Punk Rock, I can not tell a lie. I did do it."

"George," says the King of Punk Rock, "I don't have that thing up so you can advertise on it. It is for CBGB. It is sacred. Now take off that sticker."

Seeing that I'm all cracked up and stuff, I mouth off to Hilly.

"Listen, buddy, Furious George can kick the ass of CBGB any day of the week, but if ya want me to take the fucking sticker off the fucking awning, get me a fucking ladder. You fucking King of fucking Punk Rock." Hilly looks at me funny.

"Are you high?" he asks me.

"I smoked some fucking crack, so fucking what, King of Punk Rock."

Hilly tells me he'll talk to me some other time. Looking back on it, I'm glad he didn't kick Furious George's ass.

***

So, Christmas Night finally rolls around, and I am the one putting on the benefit for AIDS. So it is my job, to make sure all the bands go on on time and stuff. Slated for that evening were me, of course, S.F.A., Bugout Society (featuring *MRR*'s own Bill Florio), STOP, the Stallions, Fastlane, Sister's Grim, Endangered Feces, and Chicken John formally of the band that can not be mentioned. Of course everyone wants to go on at the prime slot, and of course no one is on time arriving at the club, so of course I do the responsible thing and drink like crazy.

Somehow things seem to start relatively on time.

Only an hour or so late.

The first band on, The Stallions, rock. They have these two Japanese girls who play guitars and, oh my god, wow.

Second up was Fastlane. His guitarist wound up taking my guitarist's guitar before we played. Schmuck.

Then Endangered Feces. They were real fun, and the only band I ever saw that had their own giant "Applause" light. They also covered "I Am Gilligan," a song written by me. So they get points for that.

The next band to go on was STOP. That is Mickey Leigh's band. The brother of Joey Ramone. And STOP rocked. Mickey had taken Joey to the club with him, as well as his mom, Charlotte, who is totally cool. I had met her before when I did a segment with them for Destroy, but that's another story.

Anyway, during the whole STOP set, Santa Claus kept telling me he wanted to go on next. Santa Claus. Ya know, the guy in the red suit, and white beard and all. Yeah, we had Santa at CBGB. He was Brendon from SFA, and he fit the role quite well. Except he kept drinking, and telling me that SFA should go on next. He kept saying that he was not "demanding it" but rather "requesting it."

Kinda like the mob requests things.

"Hey Vinnie, I request that ya get ya ugly face outta town and never show up, or else you'll be wearing cement shoes, if ya know what I mean, budda-bing, budda-boom."

Kinda like that.

I mean, this Santa was a big guy. Nice. But big.

Anyway, I explain to Santa that Joey Ramone is gonna sing with us, next, and if SFA were to go on, he might leave, then Joey wouldn't sing with us. Santa just says, "George, I'm not demanding we go on, I'm just requesting it."

Finally STOP stop.

Anyway, I decide that I am going on next, and will face the wrath of Santa Claus. So we set up our equipment, and then Mickey asks if Joey and he can sing "Merry Christmas, I Don't Wanna Fight Tonight" for their mother. Ya see, these guys are always at it. Like real brothers. Which they are.

Anyway, I tell them of course they can, and Santa hears this and scowls at me. Mickey shows Joey how the song goes, and they let me play along as well. We do the song, and I fake my way through the whole thing. I mean, it wasn't that hard, it was only three chords, right?

Then we do a short Furious George set, and Joey joins us for "Blitzkrieg Bop." Also, this guy Vermin, joins us. He can't really tune the guitar, but I don't really blame him.

Fucking Fastlane's guitarist had his.

Anyway, we rock, and it was fun playing with Joey Ramone at CBGB. His birthplace. His mom liked seeing him play there as well, and thanked me for putting on "such a nice show."

Then Santa's band played, and rocked as usual. It was great seeing Santa up there, screaming in a satanic voice. I always knew that he was that kinda guy.

Then Bugout Society played. They had the best costumes ever. Ya gotta see it to believe it. Their set was good, costumes great, but the best part was when Joey Ramone was pelted with White Castle hamburgers.

Sister's Grim played somewhere in the evening, and finally Chicken John played with his one man band. He should have fired his band.

After the show was all done and through with, I felt a rush of relief go through my veins. Everyone got to play a decent slot, 'cause there were lots of people there all night, we raised some good money for the AIDS hospice, and most of all, the fucking thing was over.

As my step dad, Nick, and I, gathered up the last of my equipment, and made our way out of CBGB, Nick said to me, "So, George, ya gonna do it again next year?" I said, "What? Hang out with models and Golden Globe nominees, smoke crack, or put on a benefit at CBGBs?" He just smiled, and then we hailed a cab.

Take My Life, Please.

Endnotes:

1. One of the "Bobs" from Devo just passed away. A good way to remember him is to pick up Devo's new DVD, *The Complete Truth About De-Evolution*. It has all the videos they ever made (fucking excellent) as well as live footage, Galleries, commentary, interviews, etc. A must for Devo fans, or anyone who just likes COOL punk rock! Oh, and my pal, Clint, from MVD Distro put it out. So get it.

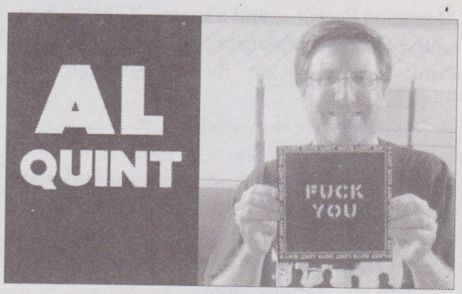
Clint also put a coffee table sized book called *My Prison Walls* by G.G. Allin. It is a collector's time, and very very *very* well done! Beautiful photos, writings, and some real shocking letters back and forth to a famous serial killer. I new the guy, but for some reason, Clint, and my pal Justin, from WWIV are really into him. I mean, his music was okay, and he was nice...but the poop flinging? And infantile baby penis? It was a bit much. Or little. But whatever. If you knew the guy, you'd know he could actually be a very good friend. I miss him and my Ramones pals.

Then there is the DVD *Dragon City: Punk Rock in China*, that Clint also put out! It's the first punk rock movie ever made there, and you have to see it to believe it! Punk Rock in China? Who knew? And of course Clint put out the *To Hell And Back* D.O.A. DVD which includes their 2012 album, *We Come In Peace*. Real fun stuff, and Joe Shithead and company play all the fucking hits!

"I don't care what you say, FUCK YOU!" and then there's "The Prisoner" that was on the *Let Them Eat Jelllybeans* compilation, which, in hindsight, was probably the best punk rock compilation ever put out! Yay!!!!

Oh yeah, and don't forget that Clint makes those "Throttleheads." Punk Rock Bobble-Heads! Now there is a "Joe Queer" and "Mike Watt" to add to the collection!

3. furygeo@aol.com! Write me there or find me on Facebook!



BOSTON'S HIDDEN GEMS

I'm sure many of my astute readers are familiar with Boston's long, storied punk and hardcore history. The great bands who emerged in the early '80s like SS DECONTROL, NEGATIVE FX, DYS, JERRY'S KIDS etc. Then there were art-punk legends MISSION OF BURMA and the PROLETARIAT, who found a middle-ground of sorts between the post-punk and hardcore realms.

Some of you might also be familiar with the early Boston punk bands like LA PESTE, UNNATURAL AXE, NERVOUS EATERS, REAL KIDS, DMZ and the CARS (just kidding about the last one, although they did play the clubs before getting signed). But there are lots of bands and records that have flown under the proverbial radar, if not locally then outside of Rt. 128. That's the highway immortalized on the MODERN LOVERS "Road Runner," which is a beltway that runs outside of Boston and, of course, for the average MassHole, the world ends there. Or maybe it's Rt. 495, which is a beltway beyond Rt. 128.

So why the lack of acclaim? Some of that might be due to the fact that a lot of these bands never toured extensively outside of this area or that their recorded output was minimal and/or is long out of print. Even some of the better-known bands didn't release much while they were active. The original, Peter Dayton-led lineup of LA PESTE only released the *Better Off Dead* 7", a *Killed By Death* staple. There were a couple of songs on the first Modern Method *A Wicked Good Time* compilation and a bootleg recording on WERS in 1980, which were done after Dayton departed, replaced by Ian Kalinosky. The original lineup released a number of tapes to the local radio stations but those weren't available for sale as demos. That was the case for many local bands, in fact. Even NEGATIVE FX didn't have anything released on vinyl until long after they'd broken up but several of the songs got local college radio airplay. There have been three LA PESTE anthologies: out-of-print ones on Rave Up and Matador and the still-available *Better Off La Peste* on Bacchus Archives. I'm sure at least some of you have heard JERRY'S KIDS

cover of their song "Spymaster." There's also a DVD featuring live footage and conceptual videos (www.kinodv.net)

One great lost earlier Boston punk gem teamed up the Kalinosky lineup of LA PESTE with a guy who only went by the name JAMES. Their 1980 single, "Four Point Restraints," fused the band's buzzsaw punk sound with spooky new wavey organ. A mix-tape favorite of mine and I don't even own the 7". The MOLLS are another band whose great song "White Stains" (backed with the less-appealing "Is Chesty Dead") was on one of the *KBD* comps and I mentioned it in last month's column. Hard-driving punk that includes piano plus an electric basson (!) but don't that scare you off. It works surprisingly well.

Also from 1980 comes the weird, wonderful *Bridgeport Lathe* single by the 2X4'S. Their guitarist/vocalist John Hovorka had something of an obsession with industrial machinery—his later bands were called NOISE PENCIL and THE TURBINES (who had the greatest success around here). The song starts with the hum of a synthesizer mimicking a machine and is interrupted by an engaging, poppy melody accompanied by Hovorka's near-nervous sounding yelp, It's not easily described but the song's a total earworm. There was a CD compilation released in 2007 that included the single and over 10 previously unreleased songs.

Before PTL KLUB, who were ripping out fast hardcore punk after the original crop of Boston bands had moved onto tedious hard rock, there was GENRAL FOODZ. The FOODZ weren't Bostonians but, rather, from the outlying suburb of Woburn, right along Rt. 128. Their 1980 single, the raw and buzzing "Be So Funny," is another song that ended up on a *KBD* comp and is backed by a revved-up cover of the CLOVERS' 1950s song "Love Potion #9." There was a compilation album released on Rave Up, long after the fact, but it's a mediocre assortment of not-as-great studio songs and bad-sounding live material and the song "Dog-Faced Boy," which I remember being a highlight of the one show I saw them play, is missing. They should have just done a 7" reissue.

LEPER, a band who I've mentioned in the past, were playing loud, fast 'n dirty punk starting in late 1980, before the Boston hardcore scene really got off the ground. Fronted by the late Alec "Smegma" Steere, who later sang for SMEGMA AND THE NUNZ, they had a raw and scurrilous sound. Only one song was ever released on vinyl, "Mums" on the *A Wicked Good Time Vol. 2* compilation in 1981. Pity because their high-speed version of "Cocaine" by JJ Cale (and Eric Clapton, of course), raging "Machete Fetish" and sinister "Visiting Grandmother" need to be heard. When Chuck Stilphen from SATN put out the *Drop The Needle* comp that I reviewed in the last issue, he thought about adding a song or two by Leper but decided against it. You can find the songs on YouTube but the sound is compressed and tinny.

How much art can you take? Where have I heard that before? Anyway, there was a vibrant art-punk scene in Boston in the early-to-mid '80s and there were some bands who never got their due. Much of the activity was centered around the Propeller Records collective, who released a cassette-only compilation and a pair of 7" comps. ART YARD's song "The Law" led off the cassette and it has a strong MISSION OF BURMA vibe to it—plenty of melody but delivered in a driving, off-kilter fashion. That song and the more-brooding "Something In Your Eyes" came out on a 7" on Ride The Snake records a few years ago and is still available (www.ridethesnakerecords.com). 21-645 appeared on the second of the Propeller compilation EPs, *Laughing On The Ground*, with the haunting and jangly "Babble." They weren't around very long and the only other song released on vinyl was "Red Red," featured on the *Nobody Gets On The Guest List* compilation in the mid-'80s. Pity, because a few other tapes got radio play and the nervy "Copulator" deserves a wider airing. The NEATS' best song, the organ-driven garage raver "Six," leads off the first Propeller 7" and was atypical of their otherwise spotty psych-pop output on their *Modern Method* 12" and LP, although the latter had a few decent songs. They turned into a shitty hard rock band after that.

NATIVE TONGUE was also criminally underrated. They were a three-piece who set up straight across the front of the stage, with the drummer Michael Frackleton flanked by the guitarist and bass-player since he did some of the vocals. Their sound was gyrating, hypnotic post-punk. Guitar chords that are sometimes glassy, sometimes piercing, sometimes howling, reinforced with a rhythmic wallop that drew on GANG OF FOUR to an extent, but they also found their own voice. They released a four song, self-titled 12" in 1981 on the Detente label and there was also an album, "Yowl," on Modern Method in 1983. Some of RANK/XEROX's songs totally remind me of these guys, so if you're into that band, you might want to track down NATIVE TONGUE's output. "Blame It On Gravity," from the LP, is a song you won't be able to get out of your head. Rave Up did an anthology of all their material, plus the great song "When The Walls Close In," but it's out of print.

Before continuing, I should mention there was a compilation album called *Boston Underground 1979-1982* on Moulty Records (named after the one-handed drummer in 60s Boston band the BARBARIANS) and has songs from ART YARD, NATIVE TONGUE, DANGEROUS BIRDS and others and is apparently still available (www.funkadelphiarecords.com).

SORRY came a bit later, starting in late '82 and most of them were still in high school. They used to play hardcore shows and since some of their songs had bracing speed, I thought of them as a hardcore band at the time. But, in retrospect, Sorry were a lot more than that—they were clearly inspired by MISSION OF BURMA and earlier influences like WIRE, MEKONS and GANG OF FOUR came into play, as well. In fact, they covered "Ex-Lion Tamer" and "Where Were You." They appeared on the *Bands That Could Be God* compilation (which has the best songs MOVING TARGETS ever did, plus a pair of DEEP WOUND songs) and had two full-length albums, *Imaginary Friend* and *The Way It Is*. The former was disappointing because it sounded overproduced but the second came closer to their live brilliance. I also have a rip of a radio set they did on WERS in Boston in 1984 and it's better than both of 'em. Sadly, their vocalist Jon Easley died of a drug overdose in 1998. Two of the other guys went on to play in VOLCANO SUNS with Peter Prescott from BURMA.

If you want more info on these bands, please get in touch. A bit of creative net-surfing might point you in the right direction, too.

SQUEEZING IN A FEW REVIEWS

Schizophrenic Records and Hammer City Records (named after their hometown of Hamilton, ON) have unleashed a quality 7" compilation, *Defend Hamilton Eat Shit*. The cover is parody of a Crass Records release but there ain't no peace punk here. Instead, it's violence, mayhem and murder and I'm not referring to the musical contents but the lyrical matter—the lyric booklet reads like a true crime magazine accompanied by a thorny soundtrack. All eight bands operate in a loud and agressive vein, from the straight-on thrash of AT WHAT COST to the D-beat charge of DISMANTLE to the crustier emanations of LAID TO REST to the bathed in feedback sounds of DEBT'D to the heavier sounds of BORN WRONG and veterans LEFT FOR DEAD. (17 W. 4th St., Hamilton, ON L9C 3M2, CANADA, www.schizophrenicrex.com)

ANCIENT FILTH's new ten-song EP *You're Nothing. You're Everything* comes with an elaborate package including a large fold-out poster and lyric booklet tucked inside the cover. Even if it came in a plain white sleeve, this record would be worth hearing. ANCIENT FILTH don't always get the recognition or hype that other Boston bands do because they're not part of any specific clique but they're one of the best bands going here right now. Fast and frenetic hardcore, something incorporating a melodic element or two, and executed with crack efficiency and impassioned vocals from Matt. In case you can't make out his emanations, the

booklet offers in-depth explanations behind each song and the topics are both macro and micro—worldwide concerns, but also looking within oneself and coming to the realization that we're all flawed individuals but it's OK—you can still find a way to work through it all. A simplified overview for sure, and there's plenty of food for thought to go along with this band's spot-on sound. (43 Beals St. #2, Brookline, MA 02446, www.ancientfilth.com)

BLOODKROW BUTCHER, one of my favorite local bands in recent years, just called it quits and it's a shame because their most-recent, five piece lineup was a total powerhouse. BKB started out as a noisy, blown-out beast but by the time of their *Anti-War* EP, the noise was pretty much gone and there were more old-school hardcore influences fusing with a UK-82 feel. That continues for their swan-song, *Nigh Hell*, a five-song tape. The feel is akin to what 86 MENTALITY were doing some years back. A song like "BKB" has an anthemic feel, while "1000 Hiroshimas" and "Tribes Of Survivors" maintain the D-beat thrust. Eight-songs were recorded in all and I hope they'll decide to do a vinyl release at some point. (Boston Cassette, no address but a bunch of distros are carrying it)

RITUAL CONTROL are another one of those loud'n'raw hardcore bands from the Bay Area, with bass-duties handled by the ubiquitous Robert Collins (NO STATIK, VACCUUM and a million others). On their debut *No Affinity* 7" (following a demo), RITUAL CONTROL start the proceedings with a stomping intro before getting down to serious Scandinavian-inspired business. A thick, relentless sound that's unleashed over these four songs and Ethan's vocals have the same sort of throat-ripping howl as Ruby from NO STATIK. (Residue, 2028 W. Estes Ave., Chicago, IL 60645, residuerecords@gmail.com)

Remember I mentioned in the last column that I'd lost a few months of reviews? One of the reviews was for HARSH WORDS' *Reptile Brain* demo tape and there's no way I was letting it slip through the cracks. This band features Jason Griffin from SHAVED CHRIST and AMERICAN CHEESEBURGER on both drums and vocals. Pure rage, done at a fast clip and throwing in some sputtering DIE KREUZEN-ish guitar lines here and there, such as on "Purple Shit." There's also a blink-and-you-miss-it cover of COC's "Center Of The World." Jason's one of the top sticksmen in hardcore and the drumming really powers things along. (harshwordsathens.bandcamp.com)

Al Quint, PO Box 43, Peabody, MA 01960, subvox82@gmail.com, subvox.blogspot.com, www.sonicoverload.net

SPLATTER ZONE
WITH MARISSA MAGIC

The hand passed effortlessly through the windowpane and grabbed me by the throat, bashing my head against the wall. I woke up screaming. The house was silent and dark. Every tiny sound was someone outside my window, I was sure. It had been an anxiety filled month since some piece of shit jacked off outside of my window. I couldn't sleep, every tiny sound outside was the man outside of my window again, dick in hand. When I did manage to sleep it was mostly just nightmares, involving the window or strange men in my room or whatnot. I was trying to be tuff about the whole situation, telling myself it wasn't a big deal, it wasn't that bad. But the whole thing has burrowed so deep into my brain for some ungodly reason. I think about all of the times men have jacked off next to me on buses, in movie theaters, I think about being sexually assaulted in a room that I lived in for two more years after the fact, I think about all of the times I've been groped on the street, I think about all the atrocities others have endured, all of these things I'm thinking about haven't gotten so deep in my brain, why this? This is not that bad, right? This was just something I heard; I didn't even see the guy. It was just sound outside of my window. I'm being a brat or a jerk or weak-willed, oversensitive. I find myself obsessing about the window. I can't handle opening it or even pulling back the curtain, my room is now in a constant state of dark and stagnant. I get freaked out about changing my clothes at night or even just standing in my room with the light on because I'm sure there is a silhouette, some hint of a body beaming out into the night. Every time I come home I feel like I'm being watched. I look at the men in my neighborhood and wonder if it was them. I wonder if I was being followed that night, how long I had been watched for. If this was actually a regular occurrence and this time I just happened to hear it. This has become my new routine. I stare into the darkness knowing that if I fall back asleep I would be back in the grips of a stranger reaching through the window. It's two in the morning and I scroll through my mind trying to figure out how to feel safe just so I can fall back asleep. How can I go back to sleep? Should I try to get this one guy I've been kind of hanging out with to come over? He's probably awake. But I hate that this is what I crave, that somehow the way for me to feel safe at this moment in my own room is to have a familiar man in bed with me. I can't move because in my groggy state reality is blended into nightmares and if I move the person outside the window will see me. I have to wake up at five anyway. I roll over and cry and give up on the possibility of sleep, I watch TV on the internet, at least then I'm somehow not vulnerable, there are others beaming in from some dumb situation comedy, they can hold me until I pass back out.

It was New Year's Day and I was home sitting in my basement apartment, my window flush with the ground. I was obsessed with the night before and that day setting a precedent for what my year would be like. It so far had proved to be excellent, something I took as a good omen. The day had been spent climbing trees and watching the ocean, trying on future fantasies of forest living. Back in my room I sat on my bed, the curtains closed, the heater up, and lounging in underwear. I was reading a book and hadn't spent much time sleeping in the past few days and I was so excited to go to sleep early. And then I heard a weird sound. Normally I wouldn't take note but a few days before my roommate had awoken at four in the morning to a man banging against her window mumbling and smoking. And even though my window is ground level, it's not quite easy to get to. Between me and the street there are two fences and a vacant lot. To get near it you'd have to either jump two fences or go up the driveway through the parking lot and down a lengthy compact corridor of weeds and spider webs. But there was this sound and I freaked and ran to the bathroom. The bathroom is almost windowless but not quite, the only window is tiny and high and frosted over. I froze deep in thought, thinking about all the cats that hang out right outside my window, thinking about the wind rustling the garbage and leaves. Anything, it could be anything besides a person. I somehow convinced myself that I was just on edge, it was really nothing. No one was home. I checked all the doors, went back to my room, back on the bed. But there it was, I could hear a man grunting.

I froze for a second, eyes wide, not about to look past the curtain, breathed, tumbled off the bed and sprinted back to the bathroom. I was sitting on the floor, ears pricked up, bra and panties, staring at my phone. As if my phone could answer my psychic questions, as if all safety and all answers and all comfort were captured in the dumb crutch. What do I do? What the fuck do I do? Can't call the cops, don't want to try and scare the guy away, if anything I just wish I wasn't there. I wish I wasn't existing in this moment. And the doors are locked and the windows barred and my heart still pounds and I'm shaking. What do I do? What the fuck do I do? Then there's a new noise. The bathroom window. The fucking bathroom window. This fucking tiny window in the bathroom. I look over and it's shaking.

This fucking turd is trying to open this fucking tiny window. My instincts whir, a little kid gut reaction of "They are trying to get me!" and what the fuck happens when he gets inside? What do I do then? What do I do now? What the fuck? I start slamming the bathroom door in an attempt to be like, I'm fucking here dude, because I don't know what else to do, and then I have a moment of clarity. Staring at the window I realize that it's so small that maybe possibly a toddler could squeeze through, if that. On top of that I suddenly remember that there are fucking bars on the outside. He can't get in through that. He knows he can't get through that. If he gets this window open he can only look at me, catch a glimpse past half empty shampoo bottles and bars of soap to see me cowering on the bathroom floor. And I wonder if he thought he could open the window and look at me without me noticing. But I know that's part of it, he probably wants me to see it.

We were in Oklahoma City. Texas had been a hot piece of shit, Oklahoma was hot. We found a park on a map and went to it. We sat in the grass and silently filled in crossword puzzles. A van drove by slow and parked at the far edge of the parking lot. I looked over to see a guy leaning against the van, staring at us and jerking off.

"Hey, that guy's jacking off."

The last couple of days had sucked and we felt so beaten down by the world that we just sighed and got back into the van, too exhausted to really react. But we also knew that guys who openly jack off at you are most of the time into you seeing it and reacting. It's a no win game. It's like if a guy says something gross to you on the street and if you ignore it you're suddenly an ugly bitch and if you say something you're suddenly an ugly bitch. All the same thing.

I stop slamming the bathroom door to slump in the hallway and I think about sleeping there. It's the most no man's land part of the house, the only place you can really be where there're no windows in view. The place my roommate slept a few days ago. The place I'll maybe sleep? Or should I leave? Should I yell at him? Should I go back in my room, open the curtains, confront him? And I hear him finish and I'm still crumpled on the floor. I guess I can go back in my room now. I stare at the door for another half hour. My mind is blank. I reach in and turn the lights off, duck and fumble around the ground for some spare bits of fabric, a couple of push-pins. Its ten pm and I'm standing on my bed in the dark trying to pin more layers of fabric up, try to increase the barrier between me and outside, make the length that the outside would have to traverse to get in thicker, more opaque.

I don't mention it for days. I think about when I lived in that one apartment, where the kitchen window looked into the neighboring apartment's kitchen window. The time my neighbor appeared on my doorstep with dinner and a bottle of booze and in an attempt to be friendly I invited him in. And then he grabbed my boob (as I type this I find myself thinking "you should have known"). And then I pinned up pieces of fabric across that window, to block my neighbor out of my house. I tell a friend about the guy jacking off outside of my window.

"Did you see him? Did you try to scare him off?"

All I know is the exact timbre of the jack offs moan, and I didn't even try to look at him because I didn't want his face or his dick etched into my brain like his voice is now. And it took a minute to tell anyone because I felt ashamed, I felt stupid, I didn't even try to get him to go away, I let him finish. I keep having these gut thoughts about how my curtains were just pieces of fabric and they didn't fully meet and there were cracks you could see through and why was I in my underwear? Right next to the window?

I think to myself, I shouldn't have been in my underwear in my room.

I think to myself, I let him finish.

I hate myself for letting this happen and then I hate myself for even thinking like that. I'm an idiot and I feel ashamed and then I'm an idiot and I feel ashamed. I know I did nothing wrong, I did nothing to deserve it, but I keep catching myself believing that it was my fault. And even when I drive that belief out of my mind it just gets replaced with feelings like I'm being oversensitive and dramatic. I can't sleep. I had already been thinking about women and privacy. I had been already feeling like privacy doesn't exist. And I don't mean that in a big brother sense, I mean specifically for women privacy doesn't exist, space doesn't exist. I can't walk down the street and be left alone. I was playing a show and this guy kept getting in my face and I was pushing him away and he wouldn't leave me alone and no one really did anything about it. I was walking to work at seven am and this man started telling me about seeing me walk to work every morning and pointing out that he knew my route and which building I worked in and then he asked me on a date and I said no and he said that I ruined his day, no, his whole week. And those things wouldn't really bother me that much, they're annoying, but right now they feel terrible. Because there is nowhere in the world where I can just be left alone. This jerk-off single handedly stole my bedroom from me. I can't even be alone in my room. One more place in the world where I shouldn't have been wearing that and shouldn't have been doing that. And there is no way that this man did not know that his actions were wrong, that he was being fucked up. He knew it was fucked up. He knew it was fucked up but ultimately he believes (he knows?) that his need for sexual gratification trumps my need for privacy (male sexual gratification trumps everything always?). His desire to peep on me and jack it apparently is far more important than my desire, my right, to feel safe within the confines of my own house, at the very least my own room. I saw my bedroom as this final space, the corner of the world where I could be left alone, to do what I want, experience a little sliver of privacy. And I knew I was lucky to have that space, a thought that in and of itself is completely bonkers. And now I find myself packing up my shit and moving to a new part of town, a new house, a new room. I have to do all of this pain in the ass bullshit just so I can fucking get some sleep. I am reminded with every step the feeling, the inkling, that the only way to be left alone is to disappear.

I don't know why humans like stories that involve death and misfortune; these are the stories that we're drawn to again and again. […] In terms of the episode itself, for the writers, we had dug in from the beginning in terms of going for maximum impact, giving the characters a real sense of victory and triumph but also coupling it to an inevitable sense that triumph never comes without loss.

Jonathan Nolan,
executive producer,
"Person of Interest,"
Hollywood Reporter interview (11-20-13)

Literary types, and I count myself among them, try to ascertain how many basic plots can be found in literature. There are those few who contend that life has no plot, and therefore literature shouldn't either. But plotless novels are generally not worth the effort to slog through. Try reading a Kathy Acker novel for kicks sometime. Then there are the monotheists, who argue that there is only one real plot: conflict. Life, and story, are based on conflict. Or more specifically, plot must be structured around one central conflict. There are those who believe that there are only three basic plots: man vs the environment, man vs man, or man vs self. Another triad would divide basic plots into happy endings, unhappy endings, or literary plots in which things are complex and a tad fated whether the ending is happy or unhappy.

Matters quickly proliferate from there; 7 plots, 20 plots, 36 plots, etc.

I bring this up because I've been writing this more or less monthly column for over twenty years now. I'm bound to repeat myself, mostly here and there, but occasionally in whole. I have my themes, my pet subjects or my axes to grind. I do know that I've changed over the past two decades. When I started writing for *MRR*, I was a newly-minted left communist, having just transitioned from anarchism. I believed that revolution, no matter how unlikely, would eventually succeed; that the working class, no matter how beleaguered, would eventually triumph; and that communism, no matter how fanciful, would eventually come into being. Now, I'm convinced that it's all fucked and that we're all doomed. I'm an ex-anarchist, ex-communist, ex-everything who still wishes things might be different but who knows things will only get worse.

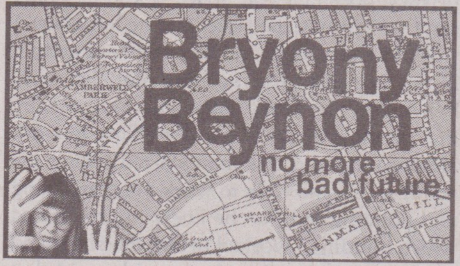
When I started writing my columns, I tried changing things up at first; switching from expository essays to three dot news and commentary, rants, satire, reviews of my favorite newspapers and magazines, micro fiction, multi-part in-depth research replete with footnotes, extended discussions of this or that personality, book, film or event, etc. Now, I'm happy to stick to the short essay format, with the occasional foray into other forms. And I'm content to restate and recapitulate, in whole or in part, what I've said before. I'm not the most original writer, nor the cleverest. I continue to critique common enemies—state and capital in all their iterations—as well as friends—those to the left of the Left. But without the certainties of my younger years, indeed with a profound despondency over our present and future, my analysis has been fragmented, my scorn has been blunted, and my anger has been rendered aimless.

Without the rubric provided by the early "Lefty" Hooligan, the potential to see the uniqueness in everything is possible. In lieu of my bygone pissed-off politics that had me seeing red—so to speak—most of the time, I now try to cultivate a less judgmental mindfulness. A Theravadan Buddhist forest monk, Achaan Chah Subato, commented: "One day some people came to the master and asked 'How can you be happy in a world of such impermanence, where you cannot protect your loved ones from harm, illness and death?' The master held up a glass and said 'Someone gave me this glass, and I really like this glass. It holds my water admirably and it glistens in the sunlight. I touch it and it rings! One day the wind may blow it off the shelf, or my elbow may knock it from the table. I know this glass is already broken, so I enjoy it incredibly.'" Yet, far from realizing that every experience is singular and every moment precious, the loss of a unifying context often makes me deplore everything as shit. Without meaning. Not worth the effort. I no longer subscribe to my old ultraleftism, which allows me to more easily determine what's bullshit from what's not. I'm far from being an iconoclast however, having been troubled at times with a forlorn isolation.

Still, I'm drawn to the tragedies, the disasters, the train wrecks. The psychology of why we can't look away, indeed, why we want to look, is well documented. I was a fan of "Slow Motion Apocalypse" by Grotus, mostly the music but also the album title. It doesn't take a radical to realize that we live in a slow motion apocalypse when the planet is being gradually gutted, humanity is being marched (or perhaps sauntered) to the edge of a cliff, and each of us faces a rather grim future. Everyone knows by now that lemmings jumping to their deaths is a myth, perpetuated by Disney whose film crew engineered the whole spectacle. What's harder to swallow is that so-called revolutionaries seem hell-bent on self-destruction and suicide. Different cliff, same leap, and in our own language, "self-organized." No triumph despite loss, no heroic self sacrifice that wins out in the end, no nothing.

Nothing is as nothing does.

PERSONAL PROPAGANDA... To find out my real name purchase my book, *End Time,* from AK Press (POB 40682, SF, CA 94140-0682) for $10. The book is called *Fim* in Portuguese and can be ordered from Conrad Editora (R. Maracaí, 185, Aclimação, 01534-030, São Paulo-SP, Brasil) for R$ 24,90. I'm archiving past columns, and publishing current ones a month delayed on my blog, www.leftyhooligan.wordpress.com. I can be contacted at hooligentsia@me.com.



Angry Bangry

This is not a diary (no shit) it's a transmission, so I try my best make it count. That said, when tiny revelations do rear their head, they're probably marginally more interesting to read than my thoughts on that Hoax LP or whatever (a trick question as I have literally none). With this in mind, let me some disjointed reflections on owning your own aggression. I say all this as a 28-year-old woman with little chance of finding a social home in any other world than this ridiculous punk one we've carved ourselves. I've left it too late, in any case.

I'm not of a naturally angry nature. I'm of a mind to stew rather than boil, I'd sooner fall into pits of anxious worry over throwaway contents of useless conversations than act on impulse. That is, until recently. I'll find myself heavy with slow rage most days, limbs all out of sync, at the mercy of whatever, whether it's a catcall or a sociopathic flurry of text messages I could do without.

Something split in me, somewhere. It happened entirely without me noticing. And then something spilt. That idle sense of being constantly ill at ease has graduated into a germ, a virus, a multiplying, rampaging cell that's taken over my better nature. The rage has set in, built a home in my chest. Here's the dirtiest part, though: I'm loving it.

Incident: Band is playing. Same basement as usual, welcome feedback gnaws at my ears, rocking on our heels, eyes shut, eyes open eyes shut feeling that familiar buzz, among friends, familiar tableau. Then that alien shoving of a man with noone else to shove, the long dark shadow of an unknown man falling all over the place, that happened. This is no tale of consensual pit violence, just a man, alone, who has had some beers and become drunk, loose, physically belligerent. Wailing sound takes over and I only feel his weight careering over again and again, the usual wrong footed stamp, his unplanned frenetics and unusual height combining to intrude. Eyes shut eyes open eyes shut, I see a friend try to push him back but he's unflappable, or doesn't notice, and she's annoyed and there's nothing else I remember other than that warm glow, the cold spikes of my empty beer meeting his head over and over. Not an exemplary case to take forward because this was a stranger who was encouraged to leave and did so, not some popular young troglodyte with an attendant brotherhood, but the approach certainly still stands for street harassers—the other circle of cocks in the Venn diagram of people who provoke a "can I live?" reaction, and its really helped. I spend a lot of time talking and work-shopping with young women about how to respond to being shouted at, physically attacked, groped, violated by strangers on the street, and now that I think of it many of them would think I was a total mug to find out that I routinely, willingly stand in a room where I have to shield myself from the exact same end result... Of course it's not the same, because of said willingness, but it can feel like that sometimes, if responding in kind always makes you a killjoy. Hands are tied by expectation. Don't step out of line. Take our your tape measure and see how much space you're allowed to take up. There is no positive role model for the marauding woman. When performed aggression starts to feel like male drag you know we are a bit fucked. Perhaps the bigger question is who *gets* to be angry? "Woah alright, chill out!" is a standard response because female or queer rage, general physicality even, is read as unstable when in action, it has been so decentred as to become oddment, spectacle, even if its just about

letting off steaming or dancing, as anyone who's watched people watching people at a gig can tell you.

Reciprocal violence is the answer more often than we realise. Normalise direct reprisal and you will soon see things change. It's not a futile kind of anger or one where you feel like punching a wall, it's a warm, directive glow of energy that manifests itself like a locking jaw, slowly tensing knuckles. It's strangely graceful. Take charge of the black ball in your chest and lob it at someone's head.

Thinking back, I cannot remember an experience at a gig where a woman has got angry and acted on it that hasn't been socially received an aggro bitch, embarrassing, cringey, hysterical, or that she "doesn't get" the implied social codes whatever they might be. I can't think of many incidents like this, and the ones that stand out are those where the woman was either piss-wasted, objectively wrong, or both—but I'm still interested in how a display of "anger" is received. When you bear in mind that we listen to a kind of music where scowling and shouting is nothing short of a godlike behavioural fetish, that's kind of interesting, no? By way of example, I saw some white boys arguing over whether or not a pin badge was racist at a gig recently (struggle is real, u guys) and it struck me later, how, for a minute or two, the room came over with this miasma of foreboding—as if a small group of young men half my weight might have the power to bring the world down with whatever their disagreement was.

After I hit the man in the head with the can and the set had ended, a litany of "oh my god are you okay, are you okay?"s ensued. As though a very brief, minor display of aggression like that was an analogue for some kind of trauma, as though everyone had just witnessed me have some kind of difficult breakdown, as though I wasn't having the time of my life! Of course this is genuine concern not some kind of hostile gesture, but it's still an interesting that we respond this way. I was working in a school and saw a colleague get put in a headlock by a student who'd taken a liking to her. When she asserted that she was actually fine, it was other women who put an ice pack on her face, told her she couldn't possibly be okay, that it must be the shock talking. Punk is the prerogative to be strong and to be weak in spontaneous, irrational, unreadable ways.

A mate who's quite good at fighting when it is required spoke to me at that can-smashing gig as I tried to formulate why I felt so pumped, and he said that the frustration of not doing anything when provoked feels worse than any subsequent pain from actually responding. An adult lifetime of "Did you see that guy do X, Y, Z?" train journey arguments based on the validity of rhetorical responses, the loud persistence of every Mr. "Hey you can just stand at the back you know," that enduring social difficulty of when close friends really hurt you physically, that I still think about the man who grabbed my breasts while I was singing in a band seven years ago, the stranger who got his hands inside my shirt at a gig, all of these things indicate that he might well be right.

bryonybeynon@gmail.com

When I first started out as a columnist I wrote lots of columns that were meant to be provocative and shocking. In the mid 1990s the DIY punk subculture was under attack from forces of commercialism, and conflicting watered down visions of what punk was about. In those days I was playing in CODE 13, a band which also tried to be outrageously punk. I felt like the subculture I loved, and the scene I was a part of, was being attacked from all sides by the forces of lame. I felt the need to strike back, to take an extreme and uncompromising position. Having come up from the underground of the 1980s, I didn't like the way things were going. I didn't like pop punk, emo, or white hat moshcore. I didn't like that politics, protest and rebellion were being replaced by commercialism and commodity. I didn't like that vinyl was being replaced by CDs. I was against everything and for almost nothing except the music of early 80s hardcore punk bands and the inheritors of their legacy.

In retrospect, many of the battles of that war on DIY punk were lost. Commercialism, commodity, and all the trappings of superficiality that undermined the very serious late 80s/early 90s hardcore scene are of course, here to stay. DIY hardcore endured and continues to grow, but always with a lingering feeling in the back of ones mind that it's somehow a little less legitimate and lacks a little bit of the impact, as it did the first or second time around in the 80s. I'm no longer on the front lines of a battle for the soul of hardcore. But I am happy to see that beneath the surface of the mainstream culture, the scene continues to survive and re invent itself. *MRR* and other bulwarks of DIY hardcore still survive and soldier on. The landscape has changed, hardcore has been beaten down, but is far from crushed. Since I'm far too old now to be a young rebel and take the kind of shocking positions I did 20 years ago, I'm going to write another far from shocking column, on a non controversial topic, which is sure to shock and offend no one, even the most sold out poseurs.

This month I want to talk about shelving for your record collection. My very first record shelf was a dresser I had in my bedroom in high school. I took out the top two drawers, busted out the drawer slides and put a piece of plywood in the bottom. The space was just enough for the 100 or so LPs and 7"s I was eagerly collecting with my weekly paycheck from my afterschool job. I quickly out grew this and moved on to more and more elaborate set ups. When I bought my last house I spent weeks in my wood shop custom building oak cabinets and shelves that were described as one online anklebiter as looking like "Sherlock Holmes study" this is one of the best backhanded compliments I have ever received.

Firstly, I'd like to address vertical versus horizontal storage. Most collectors eventually opt for vertical storage—that is putting the records on shelves, spine out. This allows for a lot more records to fit in a lot less wall space and eases browsing and organization. In the 70s a lot of people kept records in "peach crates" and flipped through them horizontally. This only works for a small collection because the records have to be stored on a tabletop or a flat surface. Some people put the crates on deep shelves, but then you had to pull the whole crate out to get at a record in the back. Also as more records were added, all the records had to be shifted crate to crate to make room. In the 80s and 90s more and more people went to the white storage box. Again these had the same downfall as the peach crate, but they were a bit more stackable. Still, as collections grow, the flat surface area for boxes and horizontal flipping are used up, and the drive to vertical shelving takes place.

In my first few punk houses I kept my records in boosted milk crates. At first they were laid horizontally, then stacked vertically. For many years several big box stores made storage crates that would fit LPs nicely, and I think some are still made today. This remains one of the cheapest systems of shelving and is good if you have to move a lot because you simply unstack the cubular shelves—but it forever makes your collection look like it's in a dorm room or punk house. The next cheapest and easiest way to go is some salvaged concrete blocks and 1x12s or strips of plywood. There is a 12x12 landscape block that is almost tall enough to space out record shelves, you might want to tack a strip of 1x4 or plywood to the bottom of your shelf to give enough clearance. This kind of shelf is cheap to assemble as you can probably score most of the materials or buy them cheaply enough and it's just stacked up, no tools or cutting are really required. The next most common, and these days most popular option is to get knock down shelving from some place like

Ikea. The Ikea Expedit magically fits LPs and is famously cheap. There are some hilarious photos online of collapsed shelving units full of records from people who put them together wrong, so follow the instructions. I used to get asked by friends to build them record shelves, but hardly anyone asks any more because the cheap particle board shelving from Ikea costs less than just the materials to build a shelf the way I would want to do it, not to mention the labor and finishing. Ikea's mass production and use of very cheap particleboard makes for a lot of remorseful woodworkers, but there it is.

That said, there are many cases where you would want to build your own record shelves—especially if you need to custom build something to fit in a difficult space, or if you want to finish the shelves to match your house's woodwork. I can guarantee that building your own record shelves will give you a feeling of satisfaction and achievement even if you have no previous woodworking experience. If you like in the Midwest or Northeast where woodworking is heavily in the culture, you probably have a friend or relative with a woodshop and some tools. If not, you can rent or borrow some for your project. Lets start with the most basic shelf project. Essentially you building a box with some lateral shelving. As you do your layout think about the "module" of your unit. Records are 12"x12"and a sheet of plywood is 4"x8' so layout your plan so you waste as little material as possible. Most people build units that are 4' wide by about 8' tall. Figure on a 13 to 13 ½" spacing for each shelf. So an 8' sheet of plywood would back a shelf seven spaces high after you account the shelving material itself. One last word about layout: make sure you can get the unit into the room and stand it up. While it's tempting to go all the way to the ceiling, you'll need a little space at the top to stand it up unless your doors are tall enough to slide it into the room laterally. Otherwise you will have to assemble it in the room. Also, you won't want your bottom shelf right on the floor. Typically one builds in a "toe kick" or builds a base that the shelf sits on. This is my favorite way to do it, because I can make sure the base is perfectly level with some shims and then set the shelf on top of it, rather then try to level a large unit.

Lets talk about materials. If you want to build out of solid wood, you can use 1x12s. However, a 1x12 is actually only 11 ¼" wide by ¾" thick. Which means your records will stick out past the front of the shelves. This drives me nuts, and I always build out of sheet goods (plywood) to make sure the shelves are a good 13" deep so the records are inset just a little big from the front face of the unit. Most cabinet makers build out of a product called Baltic birch, this is a 9 or 11 ply plywood which is very strong and stable. It's not widely available at big box stores, you'd have to go to a cabinetmaker or builders supply, but it's the best material. Also, if you are ok with a modern look, it's common to just sand the edges of this material and leave it exposed and varnish the surface (we call this post modern style "the Chipotle look"). The next best option might be MDF, or Medium Density Fiberboard. This material is also strong and stable—it's cheap and widely available, about $30 for a 4x8 sheet. However, the edges do not finish well, and it needs to be painted, unless you like the look of dark brown fiberboard. More expensive, but much nicer would be hardwood veneered plywood, such as Oak or Maple. This is what you will want if you are trying to match some period woodwork in your house. That said, many people would build the shelves out of a cheaper material and only put the hardwood on the outside faces you would see in the room, as the records will cover the insides of the shelving units and they probably don't need to be finished. Don't use anything thinner than ¾" material for the carcass and the shelving—although you could use ¼ or ½ material on the back.

The next decision you want to make is if you want to finish the edges of the shelving and carcass. As noted above, you could just leave the plywood edges exposed. However, most people build a "face frame" for the carcass, and front the shelves with "edge banding" this usually takes the form of 1 ½" or ¾" strips of solid wood, glued and nailed to the front edges of the plywood. It's also possible to buy strips of veneer edging, that you can glue or iron on and then trim to fit.

Now you should consider joinery. How are the shelves going to fit together? The strongest method is to plow a "dado"—a groove into each side for each shelf. Typically □" deep in a ¾" sheet of plywood. You first assemble the carcass, then glue and tap each shelf into the dado with a rubber mallet and nail or screw in from the outside. Typically the dado is cut with a router and a ¾" cutting head. If you don't have a router it could be done on a table saw with a dado blade, but it's tricky as you are cutting the stock on the long axis and would need a "sled" to keep it stable. Another option is to support the shelf with a "cleat" just a strip of wood tacked to the inside of the carcass under the shelf. If you go with this option, you may want to cut a full panel the height of the shelf for each pocket so it's fully supported and the records don't bind at an angle against the cleat. This uses more material, but ends up being very strong. Lastly, you can just glue and nail in from the outside of the carcass. If you do this, use a lot of glue and screws. Also, make sure to glue and fasten from the back of the carcass. A lot of people use heavier plywood (½" or so) on the backer to give it extra strength and prevent sagging. Depending on the width or your shelves you will also need upright supports to prevent the shelves from sagging. Place these at least every 2'. You can cut and face these out of the same material as the shelves.

Your first step is to layout everything on the material before you cut. It helps to have a drawing and make a cut list, then lay out everything in pencil on the material before you cut. Pay attention to how you are using the material. During the layout phase you might figure a way to use the each piece more efficiently. Assemble the carcass first being sure to check for square. Putting the backer on will help you square it up and make it easier to move around. Then install the shelves. Finally you can face the carcass and shelves with edge banding and face frame. If you are trying to match some style in your home, you might want to add crown molding or base to match the woodwork in the room.

As for finishing, you should put some varnish on the shelves at a minimum. This will make them easier to dust and prevent them from getting grubby and dirty. If you use decent quality plywood, it might look ok just varnished and natural. However, I would recommend staining the shelving first, especially if you want to match the trim and furniture in your house. You can also prime and paint the shelves, especially if you built out of MDF. It holds paint well, but looks pretty cheap unfinished. Don't forget to putty and sand any nail holes that are going to be exposed after the install.

Lastly you need to install your shelf. I would strongly advise fixing it to the wall. Unless you plan to build the unit in you might find that baseboard trim prevents your unit from sliding tight to the wall. You could screw a 2x4 or strip of plywood to the wall (into the studs) as a cleat to fasten the unit too so it sits upright without having to remove the trim. A really classy install would be built into the finish in the house, that is to say, the crown moulding, baseboad etc. would all tie into the trim in the room. This might be the case if you build an entertainment center type set up into a whole wall of a room.

Granted this is a pretty dumbed down introduction to woodworking and shelf building, but I think I have covered all the basics. There's a wealth of material on youtube and such for the do it yourselfer for every aspect of woodworking.

"A column for people who wanna know the accepted spelling of the word mixtape.

I don't think anyone should take advice, but there

are probably a lot of things to talk about, so we might as well do it here. Think of it more as an opinion column.

Dear Mr. R—

There is a very fun queer dance night in my community that has been gaining popularity with the straight white crowd. They wrote an open letter suggesting that those straight white people consider not attending their event in order to keep the focus on attendees who are queer/people of color. As a straight white ally who wants to support their friends and still have fun with them, shouldn't I be able to go? Should I find this offensive?

Luckily, I don't think it's even possible to call yourself an "ally" when the suggestion of checking your privilege offends you, so that would be your easy answer right there. Though I guess I probably will have to elaborate… you know… since you're so used to people taking all of your straight white thoughts and feelings into account and everything. JK, but seriously. An open letter saying that your crowd should "consider" not attending their event seems totally reasonable. A big part of what you're being asked to keep in mind is that the majority of every other dance party, bar, movie, song, and fifty million other regular ol' things that happen are geared toward catering to you and people like you. Y'all/we take up a lot of space. And it's definitely worth taking the time to just think about what that means and how it impacts other people before you make the decision to attend their social event.

A way to put the situation in perspective, but on a way smaller scale and minus all of the giant issues of marginalization and institutionalized discrimination, for the "reverse racism" crowd, would be to consider punks wanting to hang out with other punks. If it makes it easier, you can think about what it would be like if all those Google Glass techie squares started showing up in droves to every show you and your friends tried to have. In this scenario they even consider themselves to be your allies. "Punk enthusiasts"! And I'm sure they're very nice people, but don't you just want to see your friend's band play without some tourist trying to touch your mohawk or figure out the stylized writing on your t-shirt? Don't you spend enough of your time trying to slough through those guys during your day to day? Okay, and I'm sure that totally diminishes the conversation we're supposed to be having, but seriously, the thing is you're totally still allowed to go to the dance party and have fun with your friends, and nobody is going to turn you away when you show up—and that is privilege also.

Dear Mr. R—

I'm getting beat down by constraints of job and domestic life, less time to play guitar. I want the money of a job, and the companionship of a relationship, but need more time to do less! Am I being a baby? I feel overwhelmed much of the time, and not feeling much vitality, and thusly… *not as punk*! *Help*! I understand you have to work for things you want in life, but am *seriously burnt out* trying to be best for my domestic partner *daily* and the responsibilities of full time job. I feel trapped. Sometimes I wish for a three-day-a-week job and a night sleeping alone a week. I don't want to go back to living alone, but when you live with someone it can be hard to get solitude, because your lover is *right there*. I don't want hurt their feelings, but I can't help but want to be alone sometimes… How do I establish boundaries when I'm already "trapped" and my spirit tired? I suppose a job would be easier to replace, I am not emotionally invested in toil, so I need know what will be flexible and pay well.

Two Part Question: 1.) How do I establish boundaries and get some nights off from "domestic bliss" so I can get high with my friend Pete (without feeling looming responsibility or fear of hurt feelings)? 2.) What work is flexible and pays good? I want rock band tour *before i die*!

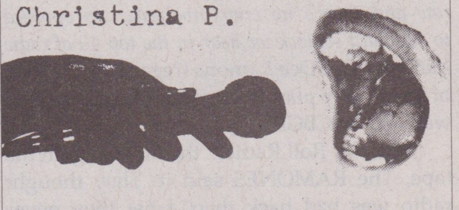
Sincerely,

—Master Lime Rickey

Daaamn, Master Lime Rickey! Okay, two part answer: 1.) Boundary setting is always a good idea! But I'm not sure why we act like we're creating some kind of unchanging relationship law or something. We don't have to pull the same shit on each other as that famous commandment asshole tried to pull on anyone who would listen to him. Really when you say "setting boundaries," all you actually mean is "communicating clearly" and you should be able to do that whenever you need to. Especially if you're already feeling trapped. You are allowed to say that you need time with your friends and away from responsibility, and you can say that your job is stressing you out and you might want a different one, and that you want to go on tour, or eat cereal for dinner or that you have decided to become like an ice dancer or whatever. It doesn't really matter, but the main thing is making sure that you are being respectful to your partner in all the life decision making. You can't just drag someone along behind you. That's where those hurt feelings'll come into it. Your partner is more likely to react negatively to you taking time and space if it means you are giving the relationship *less* of yourself by doing so. I imagine right now you are being an emotionally absent, stand-offish kind of other half—like in cartoons when someone runs away really fast, but they leave that cloud shape of themselves behind. And if you are being that person, and then make the proclamation that you want to spend more time apart, chances are your partner is gonna act like a real prick about it. You gotta make the time you guys spend together be more of a quality thing. It's reassuring that the relationship is becoming more stable, and that you're not trying to break away from them completely. Let's face it, they're probably bummed about the state of things as well. Assuming that is actually what you want. Short answer: communicate really fucking clearly. Don't be selfish. 2.) I think that "dog walking" is the new "copper wire" as far as punk employment, right?

Send me some stuff you wanna talk about: askmrr@mail.com.

Christina P.



GUEST COLUMN

For a few weeks last year I went travelling to the US—the third time in three years. It was between Horrible Fest and Maryland Death Fest. I'd stopped off in a friend's city for a few days to visit and it just happened to be his birthday. Unfortunately for me—with my illogical neurosis and irrational imagination—he decided he wanted to indulge in the clichés and party it up in a cemetery after dark. After running through the fence, over a stretch of grass and into the indefinite blackening mass of gravestones beyond, it didn't take long for my mind to deteriorate. I sat knees to my chest on the mausoleum that everyone else lounged on while they picked tapes for the boom box, smoking and drinking with ease. In my corner with eyes wide, they darted at every flickering shadow and noise while I held it together enough not to run off screaming into the night. Finally someone passed me some pills and my head levelled out. How relaxing it was to feel calm and sane and normal.

The tunes blasting on the boom box were swallowed by the darkness but still seemed to be for the bon-fire of our little group. We were already a few tapes into the night, but I was too caught up in my head to notice, until one tape helped me back to reality. A live tape; the cheers of the crowd got louder, the band introduced themselves and kicked into sharp, exciting rock'n'roll, stopping only briefly to address the crowd before cutting through a few more songs. It was wild and exciting, real romantic punk. I wanted that tape and offered to buy it off my friend. He said he'd been offered more and wouldn't part, but a few days later he passed it to me as a gift. The RAMONES *The Chinese Wall*. Released in 1990, recorded in NY 1982. Certain aspects of The RAMONES have punks dismissing their relevance. They became the poster-boys of their time and punk in general, ultimately

embraced to a certain extent by the mainstream, thus easily dismissed by the underground if so chosen. Their record production is clean, over-produced and slow-paced. Their cartoon covers, cheesy and their three-chord songs, simple—some possible flaws with more that can be named. But despite all that, The RAMONES are The RAMONES and although their faults (as subject to personal opinion) that are a front for the tastes of the masses, behind it all... *it's true...we are The RAMONES and you, you heard it first right here! *drums in* Rockin' Rock'n'roll radio —Let's Go!...*

I'ts rock'n'roll stripped down... it's real and raw and there's no crap involved... as opposed to standard schlock we hear in the top 40 of radio stations—Dee Dee Ramone (regarding the type of music they play, from some Youtube video I watched on CBGB's)

"Rock 'n' Roll Radio," the first song on the tape; The RAMONES said it. They thought radio was bad back then, I bet they never anticipated what popular music has become today. '70s soft rock is bearable in comparison. There is no such thing as good current popular rock music on the radio today. Anything that comes close is the "Golden Oldies" type stations, but that just brings us full circle back to the '70s. I was at work the other day and someone had switched the usual community radio listening over to Triple J (because she was sick of listening to the same thing over and over, she said). Triple J, who are promoted as some sort of alternative rock radio, is just as bad as commercial radio except they throw an "indie" sounding song in there every now and then, before people have a chance to realize they're actually listening to crap. Community radio is what you have to tune into. It holds a diverse range of shows in which you can find actual music, punk or other.

The idea of radio and it's relation to punk interests me because punk music has always or generally been something that's spread through word of mouth, reading zines, records at parties or hanging out at your local record store. Radio has developed a stigma in the underground. It's not usually something people think of to use to promote punk music. Instead, it represents a repetitive mix of horrible tunes; bleach washed and generic; a boring wave of fuzz that dulls your mind and senses. And that's just the music they play, not the advertisements or mundane topics they talk about. People blast this mindless nonsense, humming along. Being led along blind, fed music with lyrics more fucked up than any grind or metal records you own. It's another money-making machine with no soul, even music has an evil side.

So when I started meeting people that were doing their own punk radio programs, I was keen to listen because it meant there were shows I could tune into that I would actually enjoy, and it was like listening to a mix-tape except it was a one-off and I didn't know what I was going to get. But if I heard a song I thought was killer, but didn't know who it was, I could check out the show's set list that gets uploaded online afterwards. I could listen to someone talk about punk and not have to talk back or have a conversation, just listen to someone else's point of view and agree or disagree or learn something new. Doing a radio program is a way of someone being involved in the scene that's similar to a zine writer. It's planning and organizing, by yourself or maybe with someone else, something to talk about and to make other people aware of. You're keeping up to date with what's going on, not just specifically but in all types of punk locally and abroad. You have your ear in all corners.

There were two radio stations I heard of around the same time. One was *Distort Jersey City* on WFMU. Three hours of current hardcore, punk, garage etc with live bands, interviews and general banter. The other, a local to me, was Tim Scott's *Teenage Hate* on Melbourne Triple R (or, RRR), Thursday mornings from 12 AM-2 AM. Local band and show booker, and all around good guy, Tim plays mostly local punk and garage, talks about what's going on in Melbourne, spruiks other people's shows, and brings bands in to talk and have a sneaky drink each week. On at a time where my work schedule means I'll already pulling zzzz's before he's spinning records, I missed a lot of his shows. But like all radio shows these days, you can stream it online if you miss it live to air. It's good listening and a good mix from a guy that's open to dabbling in all sorts of punk to find what's good, happening now and keen to spread the word.

How long have you been doing teenage hate?
Tim Scott: Samson and I started *Teenage Hate* almost two years ago. Due to family and work commitments Samson left around a year ago and Rich and I have been doing the show for about a year.

Some memorable bands or people you've had in the studio to talk?
Tim: We try to get a guest on at least once a week and nearly all of our guests have been interesting and fun to have involved. Because of our time slot (midnight to 2 AM) a lot of our interviews are done by phone but any guests who can come into the studio, have a beer and a chat and play some songs is always fun.

How you choose your shows, the theme or bands/songs to play?
Tim: We try to play as much new Australian music as possible. The first thirty minutes is usually taken up with new local bands then we do an interview then play whatever. Rich has done some cool themed shows where one week every song had the word "teenage" in the title and the next week every song included the word "hate."
The program name and theme song "I'm So Gone" comes from the Reatards first album *Teenage Hate.*

Do you listen to the radio on an actual radio or online stream?
Tim: It depends where I am when listening. If I'm working at my desk I usually stream it through my laptop but if I'm driving or cooking or cleaning in the kitchen it's through the radio.

Do you think the Internet has changed how people view alternative radio?
Tim: I think it's changed the way people listen to music in general. A lot of people don't listen to full albums any more. It seems that our attention levels don't seem to be like they used to be. Radio is immediate though. Our show goes for two hours

What radio shows do you listen to?
Tim: O'Tomorrow, Primary Colours, Psychedelic Coven on Triple R. Also Matt Kennedy's Underground Australiana on 4ZZZ when I can.

Any radio show props/shout outs?
Tim: To Rich and Samson. To all the bands that send in tracks and come in or call up for interviews. Also all the volunteers and people involved in Triple R—the best radio station in the world.

How people can get in contact with you to send you music? (optional question)
Tim: Best to send it through the *Teenage Hate* Facebook page.

Triple R hosts an array of alternative music and a few other stellar punk orientated shows. Also highly recommended is *Primary Colours,* showcasing "punk" between the '50s and '70s. Good street rock'n'roll, straight from the heart. Host Woody's knowledge is limitless and priceless. Listening to what he plays and the way he talks gives you the same feeling of passion that he puts in every second of choosing what he showcases each week.

END PART 1:

This the first half of this article—the remainder, which includes two more interviews with Australian disc jockeys, will be in next months issue.

No doubt one of the best hardcore punk bands in the history of mankind is WRETCHED from Italy. WRETCHED really does not require an introduction, but I love this band so much that I have to indulge myself a little. Formed in Milan in 1980, Wretched were based around the famous Virus social centre squat, and lasted until the bands breaking up in 1987.

This group of anarchist punks played raw and brutal hardcore punk that has captured the hearts and minds of thousands of punx across the world ever since.

To begin with, the band flaunted their own brand of DISCHARGE's "noise not music"—rendered "chaos non musica" in Italian—the band later matured and the raw UK influence was stretched to a breaking point by a guitar lead that betrayed a US HC (Dischord Records) influence. Taking the anarchist and squatters' ideal of direct action and punk's do-it-yourself ethos to heart, WRETCHED were early on travelling across Europe on self-arranged mini tours and weekend trips, playing gigs all over the continent including Denmark, Holland, England etc. Wretched were very active in the "network of friends," be it trading boxes of EPs with other punks around the world, becoming good friends with other likeminded bands such as Bristol's DISORDER, or by sending letters to *MRR* and several other punk fanzines in Europe. A lasting sign of the bands' involvement in the growing international hardcore scene in the first half of the 1980s is the number of compilation cassettes and records that features WRETCHED. Perhaps most notable—just like the Execute from Japan, the band I talked about in my last column—Wretched were on *MRR*'s legendary international hardcore compilation *P.E.A.C.E.* LP in 1984.

Musically, WRETCHED matured into a uniquely Italian version of the contemporary US HC on the first LP, *Libero Di Vivere / Libero Di Morire* (1984), but unlike most of the US HC bands of the time, WRETCHED remained dedicated to radical anarchism. The band continued playing across Europe in the wake of the LP, including a second trip to England where they played a bunch of shows with DISORDER in 1985. WRETCHED's second album (*La Tua Morte Non Aspetta* in 1986) was a hard metallic hardcore punk album unlike anything the world had heard before, full of intent and direction but also a very introspective and intimate sound, perhaps suggesting troubles ahead. Shortly after the Virus squat closed in early 1987, the band would also fall apart, as the tail-end of Europe's second-wave punk scene morphed into middle-life daily life, following a decade of anarchist enthusiasm, idealism gave way to disillusionment, crime, drug addiction and metal attitude. The band made it known that they were breaking up—citing Gianmario's (the vocalist) vocal chord problems—and announced a final gig (video recording exists, look it up kids). The swan song was the posthumous release of *In ControLuce* EP (1988), which sounds pretty much like the band would have sounded between the two LPs (it's criminally underrated, probably the best material by this amazing band).

In the two decades since the break-up, WRETCHED records have like so many other 1980s HC classics become collectable and often extremely expensive. This should not really be news to anyone, and I don't want to bore anyone with the mentions of expensive price tags of used hardcore records, but bear with me! The split EP with Indigesti (1982) is generally considered "the holy grail" of hardcore punk collecting—and for good reason! It's a total bonkers belter!—yet it was pressed in 1,000 copies (allegedly). The two early WRETCHED singles (1983 and 1984) are similarly commanding high prices at online auctions, as does the LPs. It is beyond ironic that this should be the case considering WRETCHED's dedicated anarchist DIY punk mode of distribution à la CRASS, with own label self-released records, pay no more than price tags, etc.

It's been said that partly the reason why WRETCHED records have become such collectable items is due to the fact that the band has declined all offers of record reissues. Until last year, the only legitimate and band-approved WRETCHED reissues were two CDs released in the 1990s during the "punk discography CD era" (Someone should write a PhD on the CD as the format for hardcore punk discographies in the mid to late 1990s, and the impact this had on hardcore punk file sharing via blogs etc.. I mean, the format for file sharing was established in the CD, and by that I don't only mean the actual music but also the often dodgy first attempts at writing the histories of the bands, often with opinions that have since expired, you know the lies that "the second album is heavy metal" which got copied a million times on the internet). The first was an Italian hardcore EP sampler called *The Furious Years of Italian Hardcore Punk* (1995), which includes the first WRETCHED EP, followed by a WRETCHED compilation CD called *Lotta Per Viviere*, which has everything but the first EP.

Like most classic 1980s HC, bootleggers have had a field day with Wretched. The discography CD has been bootlegged several times over on LP. For a long time this was the only way for the average punk to get hold of WRETCHED on vinyl. This really should have been an official release—why did they not just do a LP along with the CD? I guess at the time there wasn't any interest in vinyl. The first WRETCHED EP has also got bootlegged, and ironically today it is starting to become "scarce"—I've seen it being sold as basically a rarity in its own right. The first and second wave of music blogging (2003-2008?) rejuvenated interest in WRETCHED, with the likes of Good Bad Music and others posting about the band. In the wake of online file sharing, a new edition of the discography LP bootleg came out (2010?) and this was followed up with a bootleg of the sought after split EP with Indigesti (2012). The bootleg of the split EP was slightly noteworthy, as it was a bootleg of the original format, complete with hand stamped dust jacket and printed replicas of the inners. Now, while I am a big fan of personally owning original, historic hardcore punk records, and in general I am against the idea of bootlegging records that could be made with the assistance of band members, or failing that bootlegs must be made with such amazing quality that it overrides the small detail of theft, I do like it when reissues are made as replicas of original records. For years I have complained about the late 1990s discography approach to hardcore reissues. The worst example I know is the MOB 47 LP reissue that contains a million songs, which I have no interest to listen to in one sitting. Contrast that with the first MOB 47 demo cassette that got reissued by Hardcore Survives on EP. I keep returning to that over and over and over again. I wish someone would do the same to other hardcore punk holy grails like SVART PARAD tapes—which deserve so much more than being lumped together on a stinking pixelated split LP with PUKE (why?!?). I know I have said this many times before, but I'll continue writing this until it actually happens. Anyway, in the face of the apparent impossibility of the WRETCHED/INDIGESTI split EP ever being legitimately reissued, and the massive demand for it that remains, my point is that this bootleg was actually a good (if somewhat naughty) idea. However, as a practical joke, the bootlegger reversed the song order on the bootleg making it virtually useless. I bought one but could not even finish listen to it so I threw mine in the bin.

Next up were three controversial WRETCHED LPs of dubious status, that I am sure still confuse a lot of people as the records claim to be official Chaos Produzioni releases—the label of Gianomario and Fabietto, WRETCHED vocal and bass respectively—however that is something that has been disputed. The releases compile the entire recorded output of WRETCHED—minus unreleased demos which I will come to later—the first LP is *Con Il Potere Che Tu Stesso Gli Hai Dato... ...Ti Obbligano Ad Obbedire* and it's basically WRETCHED "the early years" covering 1982-1984 and notably WRETCHED material from two amazing early cassettes compilations *La Notte Dell'Anarchia* (1984) and the *Concerto Punk Torviscosa* (1982), both previously unavailable to freaks—not counting downloads on blogs. The live recording from 1982 reveals probably the noisiest, most brutal band in the world in 1982. The "early years" LP is sourced appears to be based on remastered audio copy from the actual releases—with each side of the EPs or side of the tapes pressed as one audio track on the vinyl. The second LP is basically a repress of the first LP, and I believe possibly based on the original plates or else the original sound source used for the original release in the 1980s. I understand that this reissue LPs was pressed years ago, but were left unreleased for some unexplained reason.

One convincing theory that I heard was that the records were supposed to be released with the approval of the band but discussions with the band broke down—possibly because the band wasn't actually interesting in any reissue. But this is purely speculation. For sure, people have tried for years to get ahold of the band for reissues. The two retrospective interviews with former WRETCHED members that *MRR* ran a few years ago (previously published in the *LoveHate80s* zine) discuss some of these themes. Finally, the third LP is a repress of the second LP with the penultimate EP added as a bonus. All three LPs come with posters and fanzines containing material by the band, covering the period that's compiled on the record, and I have to say the quality is beyond anything you'd expect from an "ordinary" bootleg release. In short, these LPs are works of love. They all come in a limited colour vinyl edition—however I think all of them sold in Italy exclusively, not counting a very small number reaching Japan, which of course sold out within minutes—and a standard black vinyl version that's fairly easy to get via international punk mailorders.

All that said, however, Giorgio from LoveHate80, the collective that grew out of the Italian hardcore zine *TVOR* and which keeps an archive of Italian hardcore punk and which is also a fanzine, a publishing company, a record label and a film production company, confirmed to me by email: "Tony these are only 100% bootlegs. The only official releases from the band members are the two ones that we're selling. You can be sure of this."

Around the same time as the above mentioned bootleg release of the second WRETCHED LP, Lovehate80 released an official remastered reissue version of the *La Tua Morte Non Aspetta* 12" containing a bonus track "Tanti giorni" (an unreleased song from the same recording session as the LP in 1986), with an additional inner sleeve with photos and lyrics. LoveHate80 has just announced another WRETCHED release, based on previously unreleased material from the vaults. LoveHate80 is releasing a 7" EP called *Mai Arrendersi 7"* that contains the title track (the opening track from the second WRETCHED EP, also on the first album) in a remastered version along with two previously unreleased demo versions of "Finirà Mai?" and "Nelle Loro Armi," both recorded in 1983 (both songs were on the classic second *Finirà Mai?* EP from 1983). This record is available for pre-order now, and will be released early May 2014. Giorgio continues: "Both releases are 100% official release of Chaos Produzioni, which was ran by the singer and bass player of the band in the '80s—at the moment only Fabietto (bass) is taking care of it. Lovehate80 it's the only official distributor." (Both records still available—email ordini@lovehate80.it—be sure to ask about other releases, and the zine! Get the *TVOR* book while you're at it!!).

"I used to be with it, but then they changed what it was. Now what I'm with isn't it, and what's it seems weird and scary to me. It'll happen to you..."
—Abraham Simpson

"Fuck You Dad"
—graffiti on the wall of the Lost Cross house

I've got some bummer news for you. I wish it wasn't so, but it's just way things are—your band isn't cool. Your blog isn't cool. Your scene isn't cool. Your haircut isn't cool. Your zine isn't cool. Hell, *this* zine isn't cool. In fact, nothing is cool.

Let me explain. First, I want to make it clear I'm not going off on some "ever look at a flower and hate it?" negative punk vibe rant. I'm being 100% serious. Nothing is cool anymore. *Not a goddamn thing.* Cool is as dead as Darby. Now, don't get me wrong, I'm not saying that nothing was ever cool. There was once a time when punk was *really* cool. And not just punk—stuff. Seriously. There was actually a time when stuff was cool. Some people reading this magazine may even remember it. But these days? Nope. Sorry. All gone. Everything that was cool is no longer. In fact, cool is no longer. Cool is dead and we're all just pissing into its open grave.

So what happened to cool? Teenagers. That's what happened to cool. Teenagers and cool go hand in hand. Yeah, teenagers didn't invent cool, but they definitely pushed it, lived it; defined and refined it. And we're about to enter an entirely new, and utterly terrifying world—a world completely made up of teenagers.

Can you imagine anything more disgusting?

Before anyone's knees start jerking and accuse me of age-ism, or whatever other usually overwrought -ism/-ist you like slinging at people before hearing them out, let me define my terms here. When I talk about teenagers I don't mean people from the ages of thirteen and nineteen. If you want to get technical, those are adolescents, and adolescents are biologically defined. I'm talking about the social construct that is *the teenager*. I'm talking about the group of people who are trying to "find themselves" by rebelling against anything and everything. The people trying to define and re-define the world they were born into, just cause. Dumbasses with smart mouths who know it all. You know, *teenagers*.

I'm 31, so my parents are Baby Boomers—who were once teenagers and cool. On the other hand, my grandparents were born in the '20s, before there were teenagers. Before there was cool. It's kinda like that line in that They Might Be Giants song "Meet James Ensor" (pretty cool, reference, huh? No? See what I mean...). But they came of age at a time when things were first becoming cool. Glimpses of cool. The shape of cool to come. Then they saw teenagers appear, fully developed—pissy, bullheaded Athenas bursting forth from the mind of the Modern age. When that generation dies, I'll be stuck on a rock floating in the middle of space surrounded by over *seven billion* people that were once teenagers. Seven billion people that have lived in a world of cool.

Isn't that just the saddest, most pathetic thing ever?

Think about it, both concepts—cool and teenagers—are what, something like 75 years old? Until the mass international movements of compulsory education in the early/mid 20th century children were born and then when they got hold enough to swing a hammer did just that. There was no time or place to be a teenager. You were a child then you were an adult. Then you died. Good luck and fuck you. The idea of "youth" as we know it, as a stage in life to be protected and cherished, didn't even pop up until the Victorian 19th century. You know, the time of Dickensian porridge freeloaders who simply refused to go seek out work because of the rise of the Nursemaid State? Back then (when men were *men* so much so that even boys were *men*) schooling used to be reserved for the rich and the elite. The educated were very much an economic class, not just a social one. It was only once governments started allowing/making everyone to go to school that the time, and physical space, for a new social class emerged—the teenager. Here came an entirely new generation, defined not by when they were born and when they died, but how old they were at that given moment. Defined by the common shared experience of being neither burdensome children, nor useful laborers. Once upon a time a generation used to only mean a familial generation—the cycle of a people from birth 'til death. Simple math. Hell, not even math—arithmetic. And then came the teenager, who fucked all that up—like teenagers are often wont to do. And like the Books of Chronicles, the list of the scions of the teenager is massive: Baby Boomers (with their "generation gap"), Gen X, Millenials, Tweens…

My grandparents were probably never teenagers. Yeah, they may have been cool, but probably not. Cool wasn't invented 'til the '40s. My grandparents were probably too busy working and being actual adults to be hung

up on cool. But cool casts a very large shadow, and being born after cool makes it really hard to think of a time before it. Considering it's getting harder to remember a time before the internet, it's nearly impossible to imagine that for the larger part of human history there was simply no place for the teenager. And definitely no use for cool.

If jazz and hipsters (quick digression: if you use the term "hipster" to pejoratively describe anyone or anything in 2014 you are a complete buffoon with nothing to say. The word doesn't mean anything anymore. It used to actually mean something, please, go and look it up. I'll wait… Calling someone/something "hipster" today is like calling someone/something "nice." Congratulations, you've managed to use a word that doesn't actually define *anything*. It's an empty signifier and you are a dingus.) created, nurtured, and popularized cool in the 1940s, the parallel and subsequent age of the teenager dug its grave. Sometimes I wonder about the first thing that was cool. There had to be a patient zero of cool. Nothing was cool until *this*. What the fuck was it?! Ironically, it's probably something that tons of people think is lame now. Isn't it funny how since cool is now meaningless lame is forever?

What I want to know is how anyone can call anything cool with a straight face anymore. We are living in the post-Cool age (cue up the Descendents' "Coolidge" right now). How can that genuinely awesome, brutal new raw D-beat band be cool when Grandpa once tried to explain to his dad why tying an onion to his belt was cool. To some people out there Fleetwood Mac is cool. Not like 40 years ago, I mean people my age, your age, your parents' age, your younger sibling's age think Fleetwood Mac is cool. Let me repeat that—*fucking Fleetwood fucking Mac is cool*. So are you seriously so self-absorbed to think that *your* definition of cool is more accurate than anyone else's? That *your* cool is *actually* cool? Of course you are. Because you used to be a little shit teenager.

According to my extremely precise, and infallible, calculations by approximately 2020 pretty much the whole world will have lived in the Age of the Teenage. The Age of Cool. Every single person will have an opinion, definition, argument, construct of cool. You, your parents, and their parents can all sit around the table and argue about which movies are cool, which bands are cool, what clothes are cool. Can you believe that people used to have to explain what the hell "cool" even meant? And just like how you can't un-ring a bell, you can't un-be a teenager. Once you're a teenager that sticks with you—*forever*. People tell stories of their teenage years like drunk dudes at the VFW talk about their deployment. Big fish stories of romanticized innocence, love, life. In this day and age it's something so engrained in what people become that there's a bit of teenager left in us all. Teenagedom is a mental state. Obama talking a selfie at Nelson Mandela's memorial? Teenage as fuck. Fox News making fun of Obama's "mom pants?" More fodder for the 24 hour Burn Book cycle. That dude with the sign that says "Dropped off by aliens. Need a taco."—he actually might be *the* coolest teenager ever.

Couple a world full of teenagers with the internet, which makes us painfully aware that nothing anyone does is secret anymore (therefore completely eliminating one of the things that traditionally made the coolgensia —knowing something someone else didn't, but wanted to, know) and that's it—no more cool. A planet completely overrun with teenagers. We will soon live on a planet where everything, so therefore nothing, is cool—a lame new world.

And that's exactly why your band will *never* be cool.

Sorry.

***

ENDNOTES:

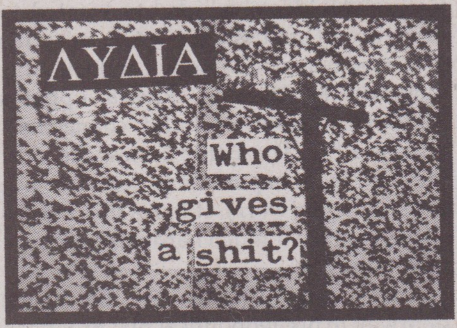
1: Think I'm full of shit and you know about something terribly fucking cool? *Please* email me and set me straight. Don't get me wrong. I love stuff. Things, too. I just don't think any of it is cool.

2: If you missed Nervosas on their last tour, you fucked up. Hard.

3: R.I.P. Dank Trill. Jawn, but not forgotten.

4: With the recent postal rate hikes, it's getting harder to ship single/small batches of issues—especially overseas. We're looking to try to get more people to distro *MRR* both here in the States and abroad. Email Diana at distro@maximumrocknroll for some prices—trust me, it's *much* cheaper to distro the zine than you probably think. And if you live outside of the US, getting more copies for your distro will help you be able to sell them for cheaper.

5: Eat my shorts.



THE WARLORDS ARE UPON US

The straw that broke the camel's back

The former-President of Ukraine, Viktor Yanukovych, had been looking to establish closer ties to the EU and Russia, in an attempt to maintain, if not improve, Ukraine's economy and living standard. Things had been unstable anyway. Corruption, mismanagement, little economic growth, social polarization, nationalism on the rise… Not an unheard of scenario for a country once belonging to the vast power known as the Soviet Union. But, on November 21, Yanukovych's government announced that it was to abandon strengthening agreements with the EU and would opt for closer cooperation with Moscow instead.

As a result, on November 30 thousands took to the streets to protest. Dozens were harassed, beaten and detained. The next day, December 1, almost 300,000 people flooded the streets of Kiev, and Kiev City Hall was occupied. It was the largest demonstration since the Orange Revolution in 2004, when the Ukrainian capital witnessed acts of mass civil resistance and "disobedience," sit-ins and general strikes, organized by the opposition movement to protest the "rigged" 2004 Ukrainian presidential election, which was tainted by extreme corruption, voter terrorization and straight out electoral fraud.

On January 22, two protesters die during violent confrontations between police and demonstrators manning barricades. The death toll had started to count. 7,000 government forces were used, and the numbers are disturbing, and perhaps not entirely accurate: 103 dead, 1564 injured, 166 missing and 77 arrested. Protesters hold their ground until Jan. 28, when parliament repeals its recent severe anti-protest laws, which sparked the violence a week earlier.

By Feb. 16, the occupation of Kiev City Hall by opposition activists had ended, in an exchange agreement that all 234 jailed protesters be freed. Parliament delays any constitutional reform to limit presidential power, and causes further distrust, resentment and anger amongst the protesters.

On Feb. 18, 26 more people at least (plus 10 cops) die during violent clashes outside parliament, while hundreds of others are injured. Two days later, on Feb. 20, a truce is announced, while clashes between vicious protesters and police continue. PM Yanukovych is ousted from power and given refuge in Russia a few days later.

Meanwhile, the Ukrainian parliament supported a reform under which Former Ukrainian Prime Minister Yulia Tymoshenko's charges are no longer considered criminal. As a result, she is freed from prison on Feb. 22. Three days later Olexandr Turchynov is appointed interim President of Ukraine.

As if this is not convoluted enough for you, on Feb. 27, masked gunmen sequestered the Crimean regional parliament and several government buildings. Ukraine responds by demanding a resolution and suggesting that Russia's aggression is threatening Ukraine's sovereignty and territorial integrity, and Turchynov puts Ukraine forces on full alert. If this were a

game of chess, the pawn would where the Russian King wants it. Well played, Mr Putin.

By March 1st, Russian military has set up camp in several Crimean locations, imposing with about 6,000 troops. Both pro- and anti-Russian protesters take to the streets of Ukraine and Moscow, while Russia's (pretty worried by now) G8 group peers reconsider Russia as the meeting's June host.

The first week of March is turbulent. By March 5, Russia has up to 25,000 troops in Ukraine and Crimea. Soldiers without identifying insignia occupy Crimean military bases, demanding that Ukraine forces only approach unarmed. A request the Ukrainians refused to accept, but in return they were met with open fire and so they were forced to retreat. Pro-Moscow youth fly the Russian flag from the roof of a Donetsk regional government building in Crimea. Cossack guards pepper spray a female protester outside the parliament building at Simferopol, Crimea's capital city. Check points in Chongar are lined with landmines. Several hundred Crimean "self-defense" militias occupy the Ukrainian navy's headquarters in Sevastopol. On March 2-24 the whole region is plunged into darkness, after Ukraine government try to send Putin a message by cutting electricity supply from the mainland.

Crimea: the first of many dominoes to fall?

Crimea is located on the Black Sea peninsula and is connected geographically to southern Ukraine. It used to belong to Russia, but in 1954 former Soviet leader Nikita Khrushchev gave it to Ukraine. At the time, this "sack of potatoes" transfer, viewed as unjust by a majority of Russians, was perhaps of little importance to Soviet leaders, as back then most did not think the Soviet Union would collapse. It eventually did in 1991.

Today about two million people live in Crimea. Around 60 percent consider themselves as "ethnic" Russians and speak Russian. Also living in Crimea are "ethnic" Ukrainians, as well as a group of 300,000 Tatars, Turkic Muslims. So, while Putin's numbers have seen some growth amongst Russian ex-pats and supporters, this 12% of the Crimean population isn't too hot on him right now. Also, their memories of recent Russian treatment are still raw: in 1944 Stalin deported about 200,000 Tatars and sent them to Uzbekistan and other Soviet regions.

Ostensibly, Putin's lager plan is to create a Eurasian Economic Union, similar to that of the European Union, and Putin's seizure of Crimea could be seen as a blueprint for further invasions. Russian representatives claim Russia has no "expansionist views" but heavy Russian military presence in Kazakhstan, Kyrgyzstan and Tajikistan, might suggest otherwise.

Belarus and Kazakhstan have already hopped on board with Putin's plan, with Tajikistan potentially joining the ranks. Still, despite their reliance on Russia's immense economic leverage, these regions have been reluctant to speak out against Russian antics as the balance is delicate: they wish neither to alienate Russia, nor suffer possible repercussions affecting their own sovereignty and territorial integrity, the way it happened in Ukraine.

All five Central Asia post-Soviet states have "ethnic" Russian populations. Russian nationalists believe Kazakhstan belongs to them anyway, not unlike their thoughts on Crimea. Equivalently, in less dependent gas-rich Turkmenistan, "ethnic" Russians claim to have been treated poorly by local government. Could Putin sever sections off to "rescue" "ethnic" Russians there and elsewhere? And even if Putin doesn't succeed in conspiring all of them to willfully unite under a Soviet identity, he can still distill fear in those resistant on a legal level: he could impose work visa requirements for migrant workers from Kyrgyzstan, Tajikistan and Uzbekistan, whose contributing payments to their own local economies is not negligible. And then there is also the case of Transnistria, a breakaway region of the former Soviet state of Moldova, which has wanted to become part of Russia for two decades. It's squeezed between Moldova and Ukraine. Similarly to Ukraine, Russia opposes Moldova's efforts to build connections with the EU. The Baltic States, the only former Soviet republics to join the EU, are starting to worry. It looks like Putin's going to make it much harder for Ukraine to join the EU...

That's why Ukraine is the magic doorway to his geopolitical playground—and Crimea is the magic key. Yet Putin's self-appointed crusade to be the protector of the Russian World (and leader of it) might not come to fruition as soon as he'd like. If this is part of a larger scheme is yet to be discovered, but everyone is already calculating the possible scenarios. After all, this is the gun-slinging, gay-killing, "national"-cleansing former KGB officer we're talking about—he's not going to go out quietly. His opportunistic and aggressive political forays have caused much debate.

It was only in 2008 when the Georgian regions of Abkhazia and South Ossetia were invaded, after claims were made that thousands of "ethnic" Russians were being massacred. Russia seized them, they later declared independence, but are still only really semi-recognized (by Moscow and some of its allies). He has ruffled feather in the European Union and its sympathizers (for example Germany depends on Russia for about a third of its oil and gas), while isolated local Russian communities object, as they say he should be focusing on internal financial development and welfare.

Kleptocrat at work

After setting up his troops and giving them only two weeks notice, Putin threw Crimeans a bone in the form of a referendum. "Here, let's pretend you have a choice in the matter." Not only did he entice them with benefits and privileges, he also cut off all Ukrainian TV stations in the region. RT News anchor Liz Wahl's on-air resignation on March 5, protesting the invasion of Crimea and Russian media's "whitewashing" of Putin's actions, made headlines as you might remember. In an article I read recently in *The Economist,* it said Russia is already working on legislation "extending eligibility for citizenship to Russian-speakers anywhere in the former Soviet Union. It would explicitly entitle them to extraterritorial protection." Well, Putin certainly isn't discreet about his intentions, when and if he choses to reveal them.

Even though the UN, EU and US, among others international observers, didn't recognize the results of this election, the numbers, and Putin of course, seem to suggest otherwise. Whether by choice or intimidation, 96% of the 80% who voted, voted for Crimea to join Russia (being pro-Ukraine is obviously an unsafe thing to be there right now). In response to claims about the referendum's illegality, Putin replied that when Yanukovych's ruling season ended, so did Ukraine's constitutional power. He thinks the Crimeans should chose for themselves how and by whom they want to be governed.

Not everyone is happy about the results, of course. Back in Kiev things are radicalizing. Fearing future separatism, the Ukraine government is looking to federally grant legal status to certain regions, promising large investment plans, healthcare projects etc., in an attempt to

give people what they want, lest they look elsewhere further north. Russian discontent is what Putin is hoping he can mobilize, while Ukraine is hoping the EU, US, UN etc. can coax Ukrainians back towards the Western model. The IMF has almost finalized its plan to inject $14-18 million into Ukraine's economy over a two-year period and pro-Ukraine politicians are joining forces in light of the upcoming May 25 elections. Former boxer-turned politician Vitaly Klitschko has already thrown his weight behind chocolate-tycoon, Petro Poroshenko, who is up against notorious former Ukraine MP, Yulia Tymoshenko, who passionately promises to defend Ukraine from Russian "aggression."

Putin's troops, thugs and provocateurs (including the soldiers with no insignia) have been on standby for a Ukrainian provocation from day one, that's what Putin is banking one—some knee-jerk reaction from the Ukraine that would justify his intervention. A planned Deus Ex Machina. Meanwhile, he's playing like an unscrupulous risk-taker at a high-stake table. His hand might not be as strong as he thinks right now, but his aggression, however haphazard as it may appear to his opponents, has them all hoping this is just a one-off flush—or perhaps a bluff. After all, not all Russians want Crimea to join them and, as Russian left-wing politician and entrepreneur Ilya Ponomare believes, seizing Crimea in this manner from the Ukrainians, whom he calls his brothers, could start a war that no one wants. Well, perhaps no one but Putin himself. He knows he has enough political clout in the rest of East Asia to feasibly avoid military involvement there, so he just has to make sure his plans for Ukraine work, and he can teach them a warning lesson about what his megalomaniac mind is capable of. So long as no one gets in his way.

The slap on the wrist came in the form of sanctions (typically involving restrictions on trade or participation in official sporting events) and suspension from the upcoming G8 summit. This is ironic for three reasons. Firstly, most of said sanctions won't reverse the annexation and will end up hurting the masses and not the elite (with only two-dozen Crimean and Russian officials suffering frozen assets and visa bans, meanwhile, the banks are unable to meet the demand for panic-stricken citizen withdrawals). Secondly because, as far as sporting events go, the winter Olympics *just* happened in Russia and went down in a fiasco of pro/anti gay rights activism and conflict at that. And, thirdly, because Putin is probably already scheming to establish his own G-force—that or he's poker facing everyone and pretending not to care.

He already plans to blame the West for any negative outcomes of the sanctions imposed. Foreign investors are already jittery about Russia's financial future landscape. But he plans on building a Black Sea version of Las Vegas, so there. (Sure, many Europeans resent Putin and won't vacation there, but hardcore gamblers don't really care for politics, and any who do can easily be swayed, as long as everyone is making money). Finally, to add insult to injury—and ensure his name is added to a couple more hit-lists—he's calling bullshit on his contenders' "double standards," suggesting that only cynics would agree to Kosovo's split from Serbia but not Crimea's split from Ukraine. Yikes...

Redefining war

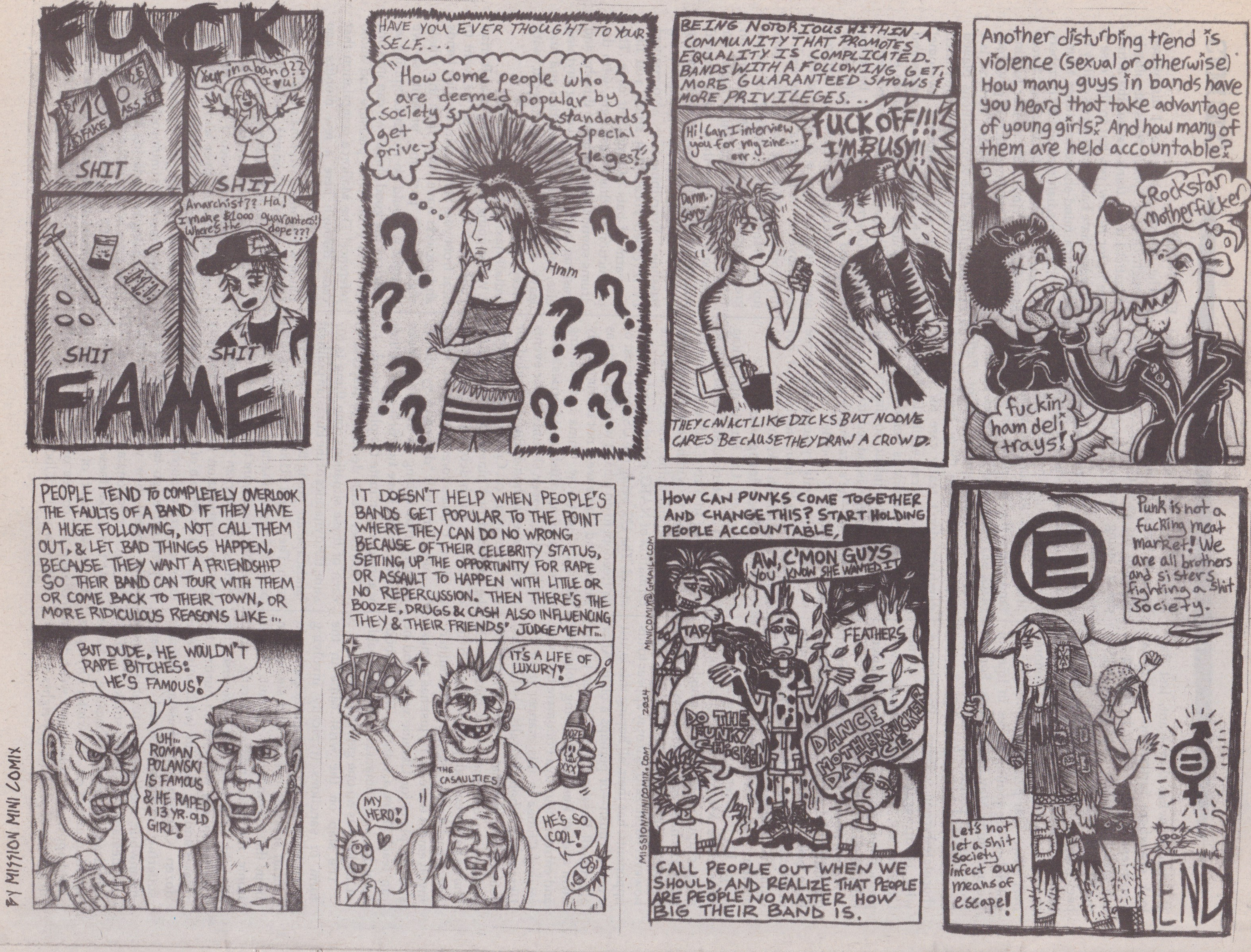
Up until now, the US, Russia and China relied upon an international consensus to not interfere in a rival's direct sphere of influence and to withhold military from direct territorial gains. The EU, with the formation of NATO, opted for a defensive stand. The US, being the US, kept most of its freedom to do what it wants, so long as Russia and China were not detrimentally affected. Right now, China is remaining somewhat stand-offish, as it worries about what might happen should similar events unfold closer to home. Plus if it sided for the annexation of Crimea, what might be expected of Chinese policy in terms of its own much-debated regions, such as Tibet? China's foreign minister, Wang Yi, said China will "defend every inch of territory that belong to us," so it looks like we might have two first-class bullies wanting to dominate the playground.

However Putin decides to respond to each of these situations, one thing is for sure, the dynamics of the Eurasian political landscape are going to be changing very soon. The US and EU are not wanting to sit back and appear inactive, and at the same time they don't want to escalate things, as Putin's adventurism might only stop at military intervention. The EU has already extended its thumb of financial control to smother parts of Europe, but will unlikely be prepared to go to war. They should really update their vocabulary, because the war started long ago...

At times like these it seems like even the most minor of developments can change the course of history. No doubt tomorrow will not look any brighter.

END NOTES:

1. The Muerte demo that I discovered through *General Speech* #6 is absolutely fantastic! I don't think we got the actual tape in for review yet, but in this case I will appreciate bandcamp for its ability to bring such mind-shattering tunes to my ears in an immediate manner! It's members of Inservibles, Ratas del Vaticano, Tercer Mundo and Crimen. So, all-star fucking line up right there! Five tracks of powered-up punk with lots of twists. "Tortura" is a mix post-punk-like compositions played through fuzzed up guitars, alternated with black metal blastbeats! Awesome! "Me Urge" has some spooky synths and almost sound like a Lost Sounds song, with catchy, dancey hooks and possessed vocals. "Guerra Santa" brings back the blackened crusty influence with some D-beat clatter, and the bass is so textured and heavy, it's got a doomier effect on me, I love it! "A la Verga" starts with a dry stomp and purring guitar, then turns up the frantic again, speeding into some great guitar solo work. The guitars on "Nadie" veer into post-punk again for a second, then everything turns around and bolts out the door at thrashing speed, ending in screams and a quivering bassline. Everything is accompanied by reverbed vocals that attack you like a swarm of bats exiting their cave. The production on this is just right, with the drums sounds appropriately thrashy and crashing, nothing overpowering anything else, yet the layers of distortion and fuzz leave elements to be discovered with every listen. Stellar!
lydia@maximumrocknroll.com
2. We are going to be working on an Iberian Punk issue here at *MRR*, so we want to hear from you! Some really exciting bands and projects have come from this whole region, both past and present, so we thought it would be worth compiling as much of the good shit as we can into one issue for your visual pleasure and audio reference! The Mallorca compilation that came through here a few months ago is still on steady rotation, and we're in touch with some Barcelona punx who are helping us solicit content. We're looking for guest columns, longer form articles, oral histories, photos (high res at 300dpi, yo!), scene reports, record label, zine and band interviews, flyer and poster art... *MRR* is open to all and any submissions. To submit or help solicit content, get in touch at mrr@maximumrocknroll.com
3. I'm going be roadie-ing for EU's Arse for three dates in May, in New York, Boston and Montreal. I'll be carrying *MRR*'s with me, so you'll probably find me by the merch table wishing I had a joint. Come smoke me out!


FUCK
You're in a band?? I ♥ u!
SHIT
SHIT
Anarchist?? Ha! I make $1,000 guaranteed! Where's the dope???
SHIT
SHIT
FAME
HAVE YOU EVER THOUGHT TO YOUR SELF...
How come people who are deemed popular by society's standards get special privileges?
Hmm
BEING NOTORIOUS WITHIN A COMMUNITY THAT PROMOTES EQUALITY IS COMPLICATED. BANDS WITH A FOLLOWING GET MORE GUARANTEED SHOWS & MORE PRIVILEGES...
Hi! Can I interview you for my zine... err...
FUCK OFF!!! I'M BUSY!!
Damn... sorry
THEY CAN ACT LIKE DICKS BUT NO ONE CARES BECAUSE THEY DRAW A CROWD.
Another disturbing trend is violence (sexual or otherwise). How many guys in bands have you heard that take advantage of young girls? And how many of them are held accountable?
Rockstar motherfucker
fuckin' ham deli trays!
PEOPLE TEND TO COMPLETELY OVERLOOK THE FAULTS OF A BAND IF THEY HAVE A HUGE FOLLOWING, NOT CALL THEM OUT, & LET BAD THINGS HAPPEN, BECAUSE THEY WANT A FRIENDSHIP SO THEIR BAND CAN TOUR WITH THEM OR COME BACK TO THEIR TOWN, OR MORE RIDICULOUS REASONS LIKE...
BUT DUDE, HE WOULDN'T RAPE BITCHES: HE'S FAMOUS!
UH... ROMAN POLANSKI IS FAMOUS & HE RAPED A 13 YR. OLD GIRL!
IT DOESN'T HELP WHEN PEOPLE'S BANDS GET POPULAR TO THE POINT WHERE THEY CAN DO NO WRONG BECAUSE OF THEIR CELEBRITY STATUS, SETTING UP THE OPPORTUNITY FOR RAPE OR ASSAULT TO HAPPEN WITH LITTLE OR NO REPERCUSSION. THEN THERE'S THE BOOZE, DRUGS & CASH ALSO INFLUENCING THEY & THEIR FRIENDS' JUDGEMENT...
IT'S A LIFE OF LUXURY!
BOOZE XXX
THE CASUALTIES
MY HERO!
HE'S SO COOL!
HOW CAN PUNKS COME TOGETHER AND CHANGE THIS? START HOLDING PEOPLE ACCOUNTABLE.
AW, C'MON GUYS YOU KNOW SHE WANTED IT
TAR
FEATHERS
DO THE FUNKY CHICKEN
DANCE MOTHERFUCKER DANCE
CALL PEOPLE OUT WHEN WE SHOULD, AND REALIZE THAT PEOPLE ARE PEOPLE NO MATTER HOW BIG THEIR BAND IS.
MINICOMIX@GMAIL.COM
2014
MISSIONMINICOMIX.COM
Punk is not a fucking meat market! We are all brothers and sisters fighting a shit society.
Let's not let a shit society infect our means of escape!
END
BY MISSION MINI COMIX

MAXIMUMROCKNROLL

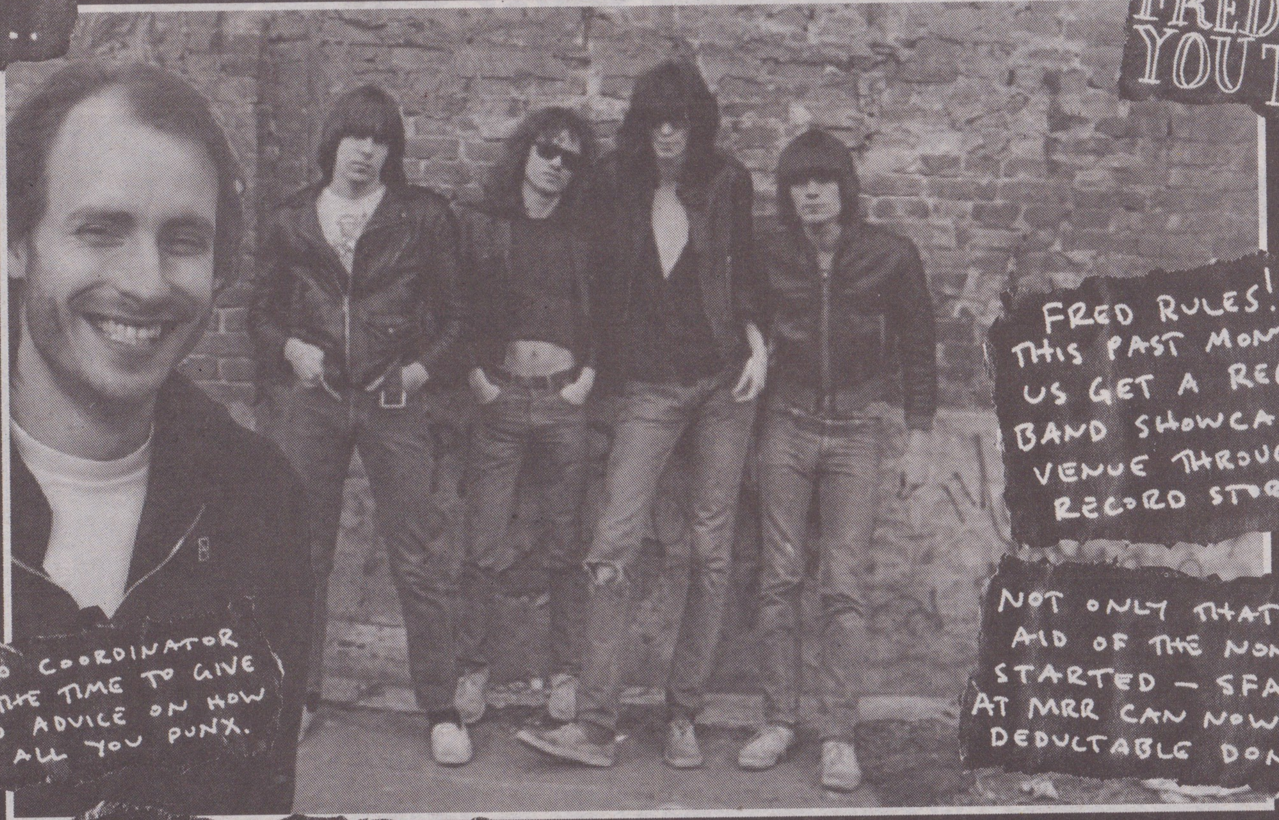
PRESENTS

SHITWORKER OF THE MONTH

LOOK! IT'S FRED!

...SUCH A CHARMING SMILE...

HOW MUCH FRED CAN YOU TAKE?



LYLAS!

FRED RULES! SERIOUSLY! THIS PAST MONTH HE'S HELPED US GET A REGULAR MONTHLY BAND SHOWCASE AT A LOCAL VENUE THROUGH HIS AWESOME RECORD STORE — THRILLHOUSE.

AS A FORMER DISTRO COORDINATOR HE'S ALWAYS TAKING THE TIME TO GIVE HIS KNOWLEDGE AND ADVICE ON HOW TO GET THIS RAG TO ALL YOU PUNX.

NOT ONLY THAT, BUT WITH THE AID OF THE NON-PROFIT HE STARTED — SFAAAMP — WE HERE AT MRR CAN NOW ACCEPT TAX DEDUCTABLE DONATIONS!

THANKS FRED, FOR BEING SO EASY GOING AND FUNNY AND ALWAYS LIGHTENING UP THE MOOD WHEN YOU STOP BY THE COMPOUND!

FRED ALSO REVIEWS RECORDS WITH (ALMOST) NO COMPLAINING.

WEEKEND NACHOS-"STILL" LP
MITB/BIZAAR UPROAR SPLIT 10"
COLD WORLD / HUMMINGBIRD OF DEATH LP
NO COMMENT "LIVE ON KXLU 1992" 7"
PICK YOUR SIDE / TO THE POINT 10"
BASTARD NOISE / LACK OF INTEREST LP/CD
PHOBIA "MEANS TO EXISTENCE" LP
MAN IS THE BASTARD / BLEEDING RECTUM LP
NAUSEA "CONDEMNED TO THE SYSTEM" LP
WEEKEND NACHOS "UNFORGIVABLE" LP
FETUS EATERS "MANTICORE" LP
D.I.S. "BECOMING WRATH" LP
NOISEAR "TURBULENT RESURGENCE" LP
AFGRUND "AGE OF DUMB" LP
MAN IS THE BASTARD/AUNT MARY 10"
FAST ASLEEP LP
BASTARD NOISE "THE PROGRESSION OF SICKNESS" 10"
PHOBIA "REMNANTS OF FILTH" LP
COLD WAR "FAST BERLIN HARDCORE" CD
WEEKEND NACHOS / LACK OF INTEREST 7"
MANPIG "THE GRAND NEGATIVE" LP
HUMMINGBIRD OF DEATH "SKULLAVANCHE" LP
SIDE TRACKED / SELF INFLICTED 7"
BRUTAL TRUTH / RUPTURE 7"
NO COMMENT "DOWNSIDED" 7"
EXTORTION "LOOSE SCREWS" 10"
INFEST 12" "NO MANS SLAVE"
SIEGE 12"
THIS COMP KILLS FASCIST VOL.1 AND VOL.2 2X LP
LOW THREAT PROFILE "PRODUCT #2" LP
BASTARD NOISE "SKULLDOZER" LP/CD
MITB "DIYCD" CD MITB "SUM OF THE MEN" CD
CRIPPLE BASTARD "Frammenti Di Vita" LP+7"
HAYMAKER/FUCKED UP 7"
NO COMMENT "COMMON SENSELESS" 7"
BRUTAL TRUTH / SPAZZ 7"
REPROACH "BITTER END" LP
DEEP SIX RECORDS: P.O BOX 6911
BURBANK CA. 91510 U.S.A
7" $8/$15 10"/12" $15/$25 CD $10/$14

Yes Mi
this is a YM advertisement

BASTARD CHILDREN
TO KILL IN COLD BLOOD LP
MEMBERS OF POISON IDEA, WEHRMACHT, GODLESS, CELEBRITY GRAVES, DEFIANCE, HELLSIDE STRANGLERS

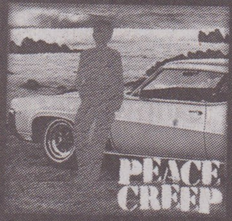
ALSO AVAILABLE:
CELEBRITY GRAVES "CANT GET AWAY" LP
HELLSIDE STRANGLERS 'DEATH ANXIETY 12" E.P.
BITCH SCHOOL "GET NASTY ON YOU" 7" E.P.

COMING SOON; MAIMED FOR LIFE (1985) LP, ALDINE STRYCHNINE FROM POISON IDEA'S "FEEL THE DARKNESS" LP, SMOKIN HARDCORE

13 DOLLARS POST PAID IN USA FROM:
WWW.NATIONALDUST.BIGCARTEL.COM
OUTSIDE THE USA ORDER FROM:
WWW.ASHMUSIC.BIGCARTEL.COM

DISTRIBUTED BY EBULLITION

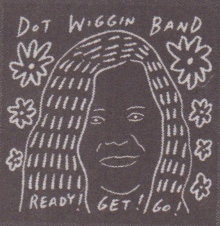
FRANTIX
MY DAD'S A FUCKIN' ALCOHOLIC
CLASSIC KBD PUNK!



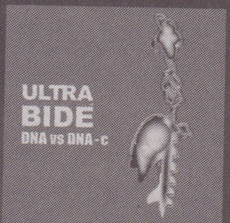
PEACE CREEP
PEACE CREEP
NOISE PUNK
INDIE ROCK!

ANI KYD
ENTANGLE
HAUNTINGLY BEAUTIFUL
TORCH SONGS!

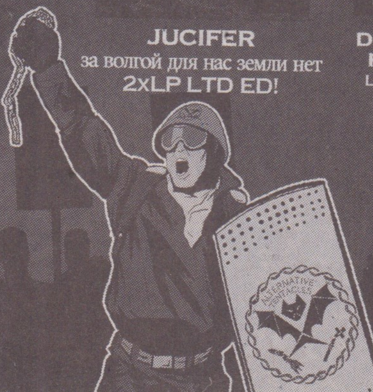
JUCIFER
за волгой для нас земли нет
2xLP LTD ED!



DOT WIGGIN BAND
READY! GET! GO!
LEGENDARY SHAGGS
SINGER RETURNS!



ULTRA BIDÉ
DNA vs DNA-c
JAPANESE NOISEROCK!



ALTERNATIVE TENTACLES
PO Box 419092
SAN FRANCISCO, CA 94141 U$A
WWW.ALTERNATIVETENTACLES.COM

GET YOUR MERCH PRINTED

Black 100% Cotton T-Shirt
- 25 T-Shirts $99 ($3.96 Each)
- 50 T-Shirts $161 ($3.22 Each)
- 100 T-Shirts $277 ($2.77 Each)

White 100% Cotton T-Shirt
- 25 T-Shirts $85 ($3.40 Each)
- 50 T-Shirts $138 ($2.76 Each)
- 100 T-Shirts $231 ($2.31 Each)

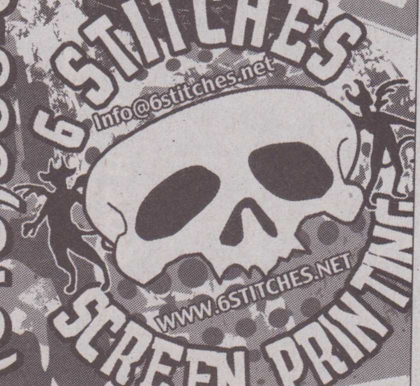
- 25 Hoodies $250 ($10.00 Each)
- 50 Hoodies $470 ($9.40 Each)
- 100 Hoodies $889 ($8.89 Each)

Black or White 50/50 Blend Hoodie

CONTACT US FOR PRICE LIST AND DETAILS

6 STITCHES SCREEN PRINTING
2011 Thomas Ave
San Diego, CA 92109

(619) 993-6231



NEWS

Maximum Rocknroll News compiled by Donny

SPAIN'S NEW LAW TARGETS RIGHT TO PROTEST

by Will Potter, from GreenIsTheNewRed.com

The newly approved "Ley de Seguridad Ciudadana" (Public Safety Act) may include provisions about drugs and sporting events, but make no mistake: This law is not about protecting the public; it is about criminalizing protest and restricting your right to speak out.

I recently visited Madrid and Barcelona for the release of the Spanish translation of my book, *Green Is the New Red*. My work focuses on how political activism is being criminalized. Given my area of work, and living in the United States, it is rare that I am shocked anymore by new "national security" laws or repressive measures. I see them every day.

But the Ley de Seguridad Ciudadana represents a dangerous expansion of how the freedom to protest is being silenced.

For example, serious offenses include: climbing a public building as a protest action (such as Greenpeace has done in recent months), jumping into a bullring to protest, and wearing a hood or anything that hinders law enforcement identification at protests.

All of these are punishable by fines that range from around $1,000 to more than $40,000.

Other "minor" offenses include placing a tent in a public space (as the Occupy movement has done), taking photographs of police or failing to follow a permitted march route.

I have extensively documented the mechanisms that have allowed this to take place in the United States, and they are identical to what is happening right now in Spain.

For example, the environmental movement in the US has been using non-violent civil disobedience to stop the construction of the Keystone XL pipeline. Activists have been blockading roads and locking themselves to equipment. As a result, they are now facing increased time in jail. In some cases, this is directly at the request of corporations: In one recent instance, I reported about how TransCanada is instructing police how to prosecute protesters.

In another case, a university student named Tim DeChristopher disrupted a government auction where public lands were being sold to corporations. DeChristopher raised his hand to purchase this land, even though he knew he did not have the money. The government auction was later ruled illegal, but DeChristopher was sentenced to two years in prison.

Now, in the US, there is a radical expansion of this criminalization. Some states have passed new laws that specifically target protesters who take photographs or video of factory farms and slaughterhouses. Some politicians have called these investigators "terrorists." Earlier in 2014, an undercover investigator who exposed animal cruelty at a farm—the video led to criminal prosecutions—was charged with animal cruelty. To say that filming animal cruelty is the same as causing animal cruelty is much like saying this new Spanish law is meant to protect citizens; it would make George Orwell proud.

We are already seeing an expansion of these US tactics in other countries. In Australia, corporations are asking for new laws against photography that are the exact same as the US.

In Spain, a group of activists affiliated with Igualdad Animal are in the middle of criminal proceedings, as well. When they were arrested, they were immediately labeled as "terrorists" and threats to the public safety. The government has vaguely accused them of being associated with the release of mink from fur farms, but this is absurd; these political activists are being targeted because they have been incredibly effective at protesting powerful industries and exposing to the public what is happening.

Regardless of how you feel about animal rights, these activists deserve your full support. What I have witnessed firsthand in the US is that when people are singled out for persecution because of their political beliefs, the government never stops with them. It expands to other social movements, as well, and puts all of our freedoms at risk. This is precisely what we are witnessing with the Ley de Seguridad Ciudadana.

You may be saying to yourself, "Well, I do not climb public buildings, and I don't even go to protests. Why should I be concerned?"

The biggest danger of this legislation is not that everyone protesting will end up in prison or facing fines. The real danger is what in the US we call a "chilling effect."

This law does not outlaw all protest, but it "chills" it. It makes people afraid of speaking up and protesting. It makes people wonder if they will face arrest or fines for their actions.

Most importantly, laws like this are about fear. They are meant to make us afraid to use our rights.

For many years in the US, this repression caused widespread fear. But now, that is changing. People are outraged about these attacks on democracy, and more people are becoming active. I hope this repressive law in Spain has the same results—instead of instilling fear, it should inspire anger and motivate the public to defend their freedoms.

This article was originally published in Spanish by El Huffington Post *(Spain).*

MAJOR DISCOVERY BOLSTERS BIG BANG THEORY OF UNIVERSE

by Kerry Sheridan from Agence France-Presse

Waves of gravity that rippled through space right after the Big Bang have been detected for the first time, in a landmark discovery that adds to our understanding of how the universe was born, US scientists said on March 17.

The waves were produced in a rapid growth spurt 14 billion years ago, and were predicted in Albert Einstein's nearly century-old theory of general relativity, but were never found until now.

The first direct evidence of cosmic inflation—a theory that the universe expanded by 100 trillion trillion times in barely the blink of an eye—was announced by experts at the Harvard-Smithsonian Center for Astrophysics.

The detection was made with the help of a telescope called BICEP2, stationed at the South Pole, that measures the oldest light in the universe. If confirmed by other experts, some said the work could be a contender for the Nobel Prize.

The waves that move through space and time have been described as the "first tremors of the Big Bang."

Their detection confirms an integral connection between Einstein's theory of general relativity and the stranger conceptual realm of quantum mechanics.

NASA said the findings "not only help confirm that the universe inflated dramatically, but are providing theorists with the first clues about the exotic forces that drove space and time apart."

John Kovac, leader of the BICEP2 collaboration at the Harvard-Smithsonian Center for Astrophysics, said years of observations using the telescope at the South Pole preceded March 17's announcement.

"Detecting this signal is one of the most important goals in cosmology today. A lot of work by a lot of people has led up to this point."

The telescope targeted a specific area of sky known as the "Southern Hole" outside the galaxy where there is little dust or extra galactic material to interfere with what humans could see with the potent sky-peering tool.

By observing the cosmic microwave background, or a faint glow left over from the Big Bang, small fluctuations gave scientists new clues about the conditions in the early universe.

The gravitational waves rippled through the universe 380,000 years after the Big Bang, and these images were captured by the telescope.

"It's mind-boggling to go looking for something like this and actually find it," Clem Pryke, associate professor at the University of Minnesota, told reporters at an event in Boston to announce the findings.

Rumors of a major discovery began to circulate March 14, when the press conference was first announced.

However, scientists said they spent three years analyzing their data to rule out any errors. "This has been like looking for a needle in a haystack, but instead, we found a crowbar," said Pryke.

Harvard theorist Avi Loeb said the findings provide "new insights into some of our most basic questions: Why do we exist? How did the universe begin?

"These results are not only a smoking gun for inflation, they also tell us when inflation took place and how powerful the process was," Loeb said.

John Womersley, chief executive of the Science and Technology Facilities Council, which funds British research into cosmology, said the advance adds to our knowledge of one of the three key pillars of modern cosmology—inflation, dark matter and dark energy.

"Without inflation, we would not be here," he said.

Theoretical physicist Alan Guth, who proposed the idea of inflation in 1980, described the latest study as "definitely worthy of a Nobel Prize."

Chris Lintott, an astrophysicist at the University of Oxford, said that finding evidence of this super-fast inflation theory would be considered "most significant cosmological discovery in nearly two decades, and a huge triumph for physics."

TILTOR INCENTIVIZES RIOT CONTROL FROM WITHIN THROUGH SOCIAL MEDIA

by Gavia Baker-Whitelaw from The Daily Dot

This is all going to sound a bit cyberpunk dystopia, but there's now a social media company that allows businesses—and potentially law enforcement services—to incentivize crowd control during riots.

Tiltor is designed to "break up riots from within" by rewarding those who discourage violent behavior from inside the crowd itself.

Businesses or police can hire Tiltor to send a message to all the smartphones in a designated area, offering a reward to anyone who attempts to disperse the crowd from within. If the riot ends soon after, everyone who signed up to Tiltor gets a share of the total reward money.

"With everyone in and around a rioting area now incentivized for it to end," explains Tiltor's website, "the riot is undermined from within, and the tide turns in the authorities' favor."

Rather than being a downloadable app, Tiltor is more like a social media go-between that strikes a deal with both rioters and the authorities. In app format, it would be too easy for people to spot Tiltor users in a crowd, meaning that anyone visibly using the app could face retribution.

In an email to *The Daily Dot*, Tiltor CEO Greg Millington explained that because Tiltor is so new, they are focusing on marketing before testing in live riot conditions. He characterized Tiltor as something police could use to avoid "violent measures," saying, "By seeding the area with a group reward, the psychology of the rioters can be influenced and perhaps calmed down from the rioting behavior. This prevents injury [and] damage, and saves the police hundreds of hours tied up."

While Tiltor specifies crowd control at music festivals and sporting events rather than political protests ("Protesting is a great way to shine a spotlight on an injustice and not something we will let Tiltor be used against. The problem comes when protests turn to riots"), its basic concept is one that governments and local authorities would almost certainly be interested in using to break up public protests.

Over the past few years, there's been increased interest in how riots and protests are organized via social media, with the British Ministry of Defense even funding academic research into social media and crowd control (a move that quickly led to a UK university being targeted by Anonymous hacktivists).

Tiltor only launched recently and is still looking for investors, but the concept it describes may be the first sign of what many governments are looking for to control social media-centric protest situations.

FAIR USE STATEMENT:
This magazine contains copyrighted material the use of which has not always been specifically authorized by the copyright owner. We are making such material available in our efforts to advance understanding of environmental, political, economic and social justice issues, etc. We believe this constitutes a 'fair use' of any such copyrighted material as provided for in section 107 of the US Copyright Law. In accordance with Title 17 U.S.C. Section 107, the material is distributed without any profit to those who have expressed prior interest in receiving the included information for research and educational purposes.

NEW SHIT FROM FINANCIAL RUIN

PRIMATE RESEARCH 7"
HEAVY, CHURNING VIOLENCE FROM TAMPA. EX-HOLY MOUNTAIN/CWV. 10 SONGS AND A DISRUPT COVER. ART BY STEAK MTN. LIMITED TO 300, HAND SCREENED COVERS. SPLIT RELEASE WITH ALL WE KNOW RECORDS.

TRAITOR CRUCIFIX - DEMO
MEAN AND UGLY PUNK MENACE FROM MEMBERS OF CELLGRAFT,SACRIDOSE, AND BASTARD DECEIVER. FIVE SONGS IN THE VEIN OF EARLY MARTYRDOD AND IMPALERS. LIMITED TO 100 TAPES.

MORPHIC LAPSE - DEMO
PRECISION GRIND ASSAULT FROM THE BOWELS OF TAMPA. 10 SONGS IN UNDER 10 MINUTES. SMELLS SIMILAR TO DISCORDANCE AXIS AND MEMBERS OF CELLGRAFT.

UP NEXT:
BOLT ACTION 7"
BURLY 80S STYLE HARDCORE PUNK COVERED IN LEADS. MEMBERS OF STATE POISON AND CHURCH WHIP. SOUNDS LIKE THE OFFSPRING OF MID ERA BLACK FLAG AND BURNING SPIRITS. MASTERED BY JACK CONTROL. LIMITED TO 300.

MEATWOUND DEMO
NEW BAND, OLD MEN. JESUS LIZARD MEETS ALCOHOLIC CAVEMAN.

financial-ruin.com

GIVE PRAISE RECORDS

NEW TITLES FROM:
UNHOLY GRAVE, O.S.K., INTHESHIT, PRIAPUS, WAKE, STRONG INTENTION, DEPARTMENT OF CORRECTION, FUBAR, MURDER-SUICIDE PACT

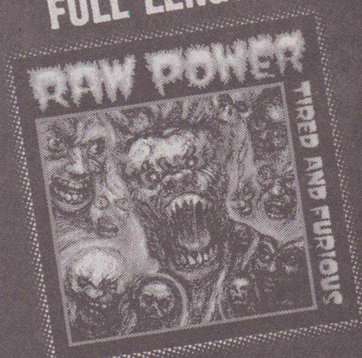
GRIND HARDCORE METAL PUNK CRUST

ONLINE STORE
MAILORDER - SHIPPING MUSIC
SINCE 2004

ONLINE AT:
WWW.GIVEPRAISERECORDS.COM

BEER CITY
skateboards / RECORDS

BRAND NEW 16 TRACK FULL LENGTH !



CD & SPECIAL RECORD STORE DAY VINYL EDITION OUT APRIL 19TH! ALSO AVAILABLE ON ITUNES!

www.beercity.com • stores order from www.ildistro.com
LP- BCR172-1- 650557017213 CD- BCR172-2- 650557017220

NEW BLOOD

BUFFALO SPECIAL!

BY KAT SMITH

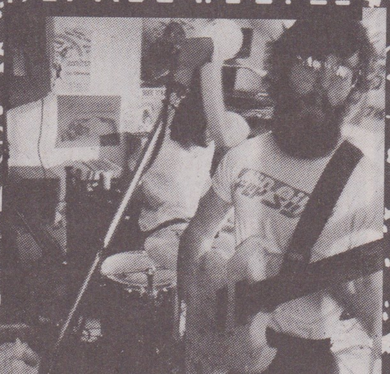
INFO ON FOUR NEW BANDS WITH DEMOS OUT

1) DATE & LOCATION FORMED
2) REASON FOR FORMING
3) LYRICAL CONTENT
4) DESCRIPTION OF SOUND
5) FUTURE OF THIS BAND

DREAM JOURNAL

1. We've existed as an on-and-off project for a few years, but things only really started to get moving in Late 2012 in Buffalo, NY.
2. There were no good surf bands in Buffalo. The Rochester punk scene has spawned a few, but Buffalo punk just didn't have any good surf.
3. N/A.
4. It's surf, but faster and with less reverb than most of the surf out there. We want our melodies to be strong and our harmonies to be simple.
5. A soon to be released 7", another tape, and an LP that's coming out in tandem with a movie we're involved with.

SPACE WOLVES



1. September 2013 in Amherst/Buffalo/Lancaster.
2. It was that or suicide/homicide.
3. Environmental destruction, the exhaustion of industrial life, decadence in industrial life, mental illness. There's a sense of humor to be found somewhere, albeit a pretty bleak one.
4. Prog-Flipper or progressive hardcore comes to mind. We're definitely a hardcore band but being sick of the same old sounds, we wanted to include some different styles that you normally don't hear in hardcore. Sperm is half pissed off noise punk, half pretty and sweet.
5. In the short term, we're recording a 12 inch EP in January which will hopefully be out by March. Once that's done we want to do a couple tours, come back home and start work on the next set of music.

sperm

1. Mid-2012 in Buffalo, NY.
2. We started as a recording project—just for fun. Our first two tapes came out in October and November of 2012, and some locals encouraged us to play a show. Our first one was on January 4, 2013.
3. Limerence, depression, drug use, incompetence, and killing cops.
4. Very short songs built around simple melodies. The tapes have a lot of vocal and guitar harmonies. Live, though, we are just a two piece, but we do everything we can to fill out the sound—including playing an instrument that has both guitar and bass strings on it.
5. Definitely a few more tapes. We've been talking to some labels about putting out a LP soon. We also really want to tour, but are in need of some good out-of-town contacts.

Aaron & the Burrs

1. We started playing in the Summer 2012 in Buffalo, NY.
2. Adam moved into Jordan's apartment. This was a big deal, because Adam is from Australia and he likes good tunes. Creative juices started flowing. Adam said he could play bass, Roy would sing, and Jordan and Josh started tooling some songs. Dream Journal was born.
3. They are about not living life to the fullest.
4. Basically we dig punk songs, fast and fun, and then have a dude who sounds like an angry dad yelling some stuff.
5. To write some new stuff and record it, play shows in some surrounding towns that have good pinball, and ruin Adam's academic career by making him come to practice when he should be deep in a textbook.

FROM THE VAULT MRR No.11 JAN-FEB 1984

WORKING MEN ARE PISSED

D. BOON MIKE WATT OF MINUTEMEN

MRR: IT SEEMS LIKE THE MINUTEMEN ARE ONE OF THE FEW BANDS THAT ARE NOT ASHAMED THAT THEY ARE ALSO WORKING PEOPLE (NOT IN THE MACHO, SELF-RIGHTEOUS WAY THAT Oi! BANDS PROCLAIM). MOST MEMBERS OF TODAY'S BANDS WANT TO DISSOCIATE THEMSELVES AS FAST AS POSSIBLE FROM "WORK".

D: That latter attitude is more of a bourgeois thing than working class. That's what a lot of working people want to attain. Our attitude towards work is 'it has to be done'. History proves that in our mobilized society, you have to give up something to get something.

M: I think that no man is an island, and everybody's got to pull together. It's either that, or someone powerful ususaaly will come along and make everyone else do what he wants. I don't know that an "individual revolution" will really change anything, except to exercise personal being. Work should be working for the people.

D: Well, you've gotta work, no matter what.

MRR: WHAT DO YOU GUYS DO FOR A LIVING?

D: Mike works for a lawyer, I'm a painter, and George is a machinist. I also work in the Parts Dept. of an auto dealer. I have had lots of personal conflicts there, some over the music I listen to. I would listen to soul music, and there would be a lot of redneck repurcussions. I couldn't hang with that--seperating black and white.

M: Unfortunately, most of the working class is redneck.

MRR: THAT'S THE DIFFERENCE BETWEEN YOUR ATTITUDE TOWARDS WORKING PEOPLE, AND THE ROMANTICIZED VISION PUT FORTH BY CERTAIN SEGMENTS OF THE LEFT, AND BY THESE SUPPOSED "WORKING CLASS BANDS", THAT ALMOST BRAG ABOUT THEIR IGNORANCE. THAT IS REDNECK!

MRR: IF YOU HAD A CHANCE TO LIVE OFF THE BAND, WOULD YOU DO THAT?

D: Yeah, I would. Up to a year ago, we hardly even got paid for a gig. Now, we make some money, so I can work and play in a band and make a little extra. I'd like to work less, so I could put more into other projects, art, etc.

D: Most people who work, unfortunately, allow themselves to get saddled with car payments, house payments, etc...they have to work just to keep up those things. Then their outlets have to become easy-type stimulation, like sex, drugs, etc. I broke away from those traits handed down to me by my parents, so that I could do more creative things too.

MRR: DO YOU HAVE ENOUGH TIME AND ENERGY AFTER WORK TO DO THAT?

D: No, not always. After lifting boxes for 8 hours, I don't want to do much of anything. I think that might be why a lot of people who love and admire art don't try to create it. It's easier to look at it.

MRR: DO YOU THINK THAT IF YOU GOT TO THE POINT WHERE YOU COULD QUIT YOUR JOB, THAT YOUR ART WOULD CHANGE DUE TO THE CHANGE IN YOUR LIFESTYLE?

D: You mean because I wouldn't be confronted by working people?

MRR: RIGHT. YOU WOULD THEN MAINLY BE DEALING WITH THE SAME TYPE OF PEOPLE- MUSIC SCENE AND INDUSTRY TYPES.

D: I don't know. It's hard to say. I might look back at what I used to do more critically if I had more time to think.

MRR: WHAT ABOUT THE "PISSED" PART OF "WORKING MEN ARE PISSED"?

D: Mike wrote that song; let him answer that one.

M: I think that work isn't "human" work. It's like for cows. Moving a box for 8 hours...human work is doing something you're best at.

MRR: IF HUMANS AREN'T GOING TO MOVE THAT BOX, WHO IS?

M: They can give some guy a job inventing a machine to move that box. A little creative work. I don't like to see such a big division between art and work. But I think people in power would feel threatened by making workers artists, because then they'd start using their heads and be harder to control. So the being "pissed" thing is about being frustrated--the dead end of not being able to use your imagination. Those boxes are always gonna be coming into the warehouse, and you're always gonna have to move them out. No hope.

MRR: WELL, TECHNOLOGY IS AT A POINT, WHAT WITH ROBOTS, TO BE ABLE TO FREE PEOPLE UP. BUT UNFORTUNATELY, IN THIS SYSTEM, IT SEEMS TO JUST CREATE MORE DEPRESSED UNEMPLOYED PEOPLE.

M: Right. There needs to be room for millions of people to be able to create, and not have that relegated to a small elite who hand it down.

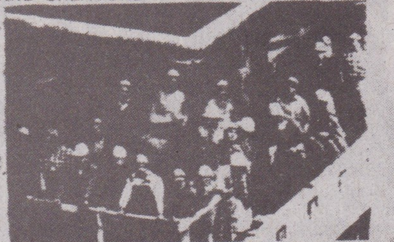
MRR: DO YOU SEE ANY PRACTICAL WAY TO IMPLEMENT THAT REALITY, THAT DREAM?

M: The first thing is to give workers confidence. That's what we try to do with our songs. It's not to show them "the way", but to say "look at us, we're working guys, and we write songs and play in a band." It's not like that's the only thing to do in life, but at least we're doing something---confidence. You can hear some song that the guy next to you at the plant wrote. That's what bands did for me. In our system though, they try to do it with money--that's how they try to give you confidence. But that just turns into a big con.

MRR: YOUR MUSIC IN PARTICULAR IS SOME OF THE MOST ESOTERIC AND POETIC, NON- MUNDANE STUFF AROUND, WITH LYRICS THAT ARE VERY CHALLENGING. ISN'T THAT ABSTRACT STUFF A BIT SURPRISING COMING FROM A BUNCH OF WORKING STIFFS FROM SAN PEDRO?

M: Unfortunately, it is. It shouldn't be, that's the whole point. "There came a time when average Joes and nurds took up guitars against the State." We were forced to by shit conditions. And more and more will. Music isn't just a thing to wrap fashion around. It can be inspirational, like the better aspects of religion. It's not a selling thing.

MRR: SO, DO YOU SEE ANY CHANCE FOR WORKING PEOPLE TO BECOME DREAMERS AND CREATORS IN THE PRESENT WORLD?



D: Yep, I do. It has to come from inside them. If we can do it, other people can too. That's what we're trying to project.

MRR: YOU SEEM TO BE AN INTERESTING COMBINATION OF ANGER AND OPTIMISM. DO YOU SENSE YOU ARE MAKING ANY PROGRESS, ACCOMPLISHING ANYTHING BEYOND THE FIRST STEP?

D: Well, we've got the label, New Alliance, so we can help promote other bands.

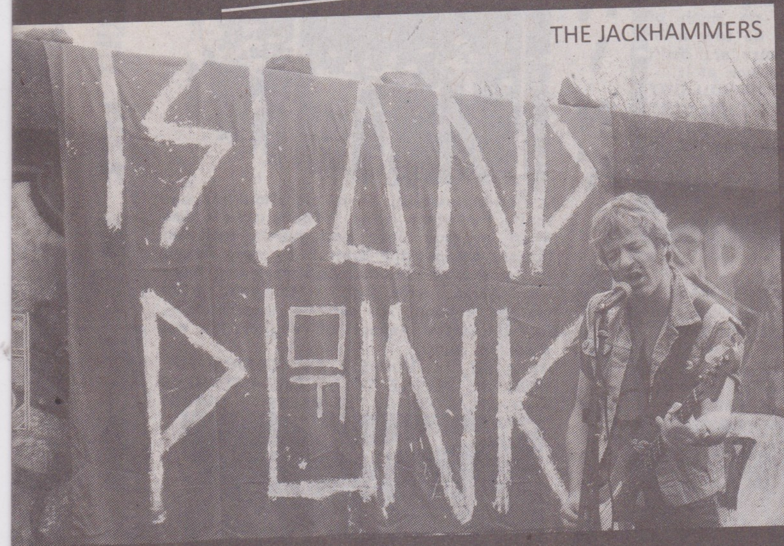
MRR: HOW ABOUT EMOTIONAL SATISFACTION?

D: Yes, 100%. It's a big thing to go from having those ideas, and then putting them out there where people can have access to them.

MRR: ANY FINAL COMMENTS FOR OUR READERS?

M: Yes, for the punkers. One of the reasons we play all these different kinds of musics, is for them--to see how seriously they take 'No Rules' and 'Anarchy'. We throw all this soft music, folk music, jazz, etc, not only to avoid getting caught in just one style, but also to show them that "See, you didn't want any rules...this is what you wanted. You didn't want to be told what to listen to." I know it's hard for them. It's easier when it's all set up for you. But in a way, I have more faith in the younger kids, who can at least see our music as "the enemy." The older people don't even know what to call it. So it's a challenge for those kids, like what bands did a few years ago at shows. There have to be some bands committed to that, and I think the MINUTEMEN are.

SCOTLAND SCENE REPORT



THE JACKHAMMERS

Greetings MRR and people of the world! It's been a while since Scotland has had a round-up so I thought I'd jump in and keep you all posted on what is happening in the north land of Kilts, whiskey and Haggis.

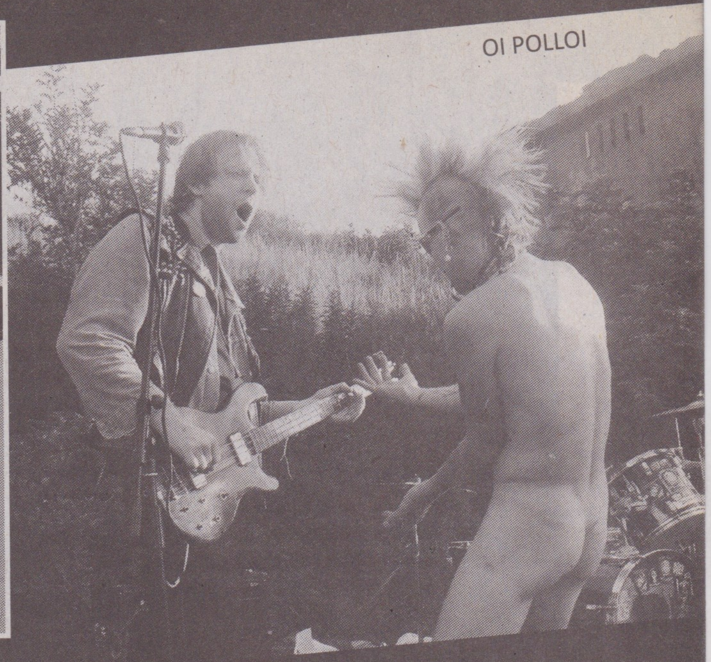
First things first, a little bit about Scotland. Scotland is a small country comprising the northern part of the island of Britain as well as a large number of smaller islands dotted predominantly around the western and northern coastlines. We have a population of around 5.3 million people, and the majority of these people live in the largest cities Glasgow, Edinburgh and Aberdeen, leaving a lot of our country as a wild open countryside of mountains, lochs and moors. This large amount of beautiful open countryside, especially in the north west of Scotland makes us a popular tourist destination, but our low population means that the punk and hardcore scene is also correspondingly quite small, a fact that may seem quite unexpected if you were to look at the size of our country on a map. Anyway, despite its small size and its participants being spread out over a large geographical area the Scottish scene is really quite active and although there have certainly been some peaks and troughs of activity over the last 30 years the scene as a whole has remained relatively healthy and continually produces new and exciting groups.

As you would expect, much of the activity in Scotland is based around the cities, so I'll look at each of the big cities in turn and then discuss what's happening in the countryside. Let's look first of all look at our biggest city, Glasgow. Glasgow has been a real hot-bed over the years with many of the groups you will be familiar with such as SCATHA, SEDITION, SHANK, 4PM and DISAFFECT being based out of Glasgow. Most of these bands are now pretty much inactive, although a lot of the ex-members are still involved in the scene despite their advancing years. On the more hardcore side of things there is the excellent the PROCESS who recently played their final gigs supporting IRON LUNG but have a posthumous album waiting to be released which will surely get your head banging and your fists flailing as you pick up the change off your bedroom floor. The JACKHAMMERS are the DWARVES/ZEKE kinda band of the town, made up of guys who have been playing this kinda stuff for donkeys, they are a lot of fun and always deliver. THISCLOSE is a kind of straightedge band that play Massacre Divine style DISCHARGE stuff and all seem daft about DISCHARGE, they organised the Grave New Fest last year where all the bands were in the style of DISCHARGE, hopefully that will happen again this year.

Pop punk is represented by the fantastic MURDERBURGERS who seem to be doing really well for themselves, always on tour in Europe and the USA and I think they are now signed with Asian Man or No Idea or something like that, really banging RAMONES worship of the most top drawer variety, loads of albums, check da brudders out! These guys also have a side project called FUCK! (IT'S PRONOUNCED SHIT!) which is super short, melodic and crazy catchy hardcore stuff, they have a tape out on x4298x Records. More traditional punk stuff is represented by the well-established 4PM or FOUR PAST MIDNIGHT who are still releasing tune after tune. Their latest single is all about Christmas and you can check out the video on YouTube. Glasgow also has a popular fastcore scene. The most popular group in this style was probably CLOCKED OUT who you may have heard of, and they have mutated into the equally good BLACK COP who seem to be on a mission to play every concert god makes available, but hey, the kids love it! Last but by no means least we should mention the mighty HEADLESS KROSS, self-described as a psych/doom band, but their hardcore and DIY credentials leave them firmly within 'the scene'. Lead guitarist Tommy "Clay" Duffin runs the popular 16OHM studios in Glasgow where most of the bands in the scene record.

HEADLESS CROSS

THISCLOSE



OI POLLOI

Next, let's look at Edinburgh. Edinburgh is the capital city and perhaps because of this it seems to attract the most punkers from abroad. For this reason the Edinburgh scene is definitely the most multicultural in Scotland and it is not unusual for example to have bands made up entirely of Polish or Spanish people, which all adds to the colourful mix of the Edinburgh scene. This mix is perhaps best exemplified by the yearly Cramond Island of Punk festival, an open air, free, fully DIY festival which takes place on a very small island about one mile of the coast of Edinburgh and which always features a fantastic mix of all styles of punk music, there really is something for everyone. Access is possible to this island festival, which takes place in the middle of August every year by a causeway, which is revealed when the tide goes out. If you only want to visit one festival in Scotland, this is the one to attend. In terms of bands, the big hitter will always be the post-Oi!, street-crust heroes OI POLLOI. They have been active now for over 30 years and still going strong, I think they will have a new 7" out in a few months, also, I may be mistaken but I think they now have a keyboard player. Edinburgh's strong crust scene is represented by a never-ending series of bands which seem to revolve around the same members, with the most long-lived of these being the HAPPY SPASTICS. Their sound is often dependent on who is playing in the band but if you can imagine a cross between CHAOS UK and the EXPLOITED and you'd be on the right tracks. Another worthy mention in the crust stakes would be MERRICK, again a band made up of a few scene veterans, but this time mixing more of a Boston hardcore thing into the mix, and it works! A final Edinburgh mention should go to SPAT. These lads play pretty traditional melodic UK punk and are involved in organising both Cramond Island of Punk and the monthly Subvert punk night at the Banshees Labyrinth nightclub which is also worth a visit if you're passing through town.

The third sizeable city in Scotland is Aberdeen, and like Edinburgh and Glasgow it also has a long heritage of punk bands going back to the 1980s with groups such as TOXIC EPHEX still occasionally active in the scene. Today's scene is very much focused on the heavier end of things, perhaps as a result of the town's slightly isolated northern location. The scene leaders are definitely the mighty FILTHPACT who are calling it a day after ten years of their totalcrustviolence. They have released umpteen splits and were instrumental, along with ATOMGEVITTER, in establishing the 4298 Thrash movement in the early '00s. I don't think we will have heard the last of the FILTHPACT members however and there will no-doubt be some new projects soon. ABSOLUTIST is another well-established group, with a few releases of blackened crust under their belts. Another powerviolence inspired group is BOAK who feature a lot of local characters and look set to make a bit of splash in 2014.

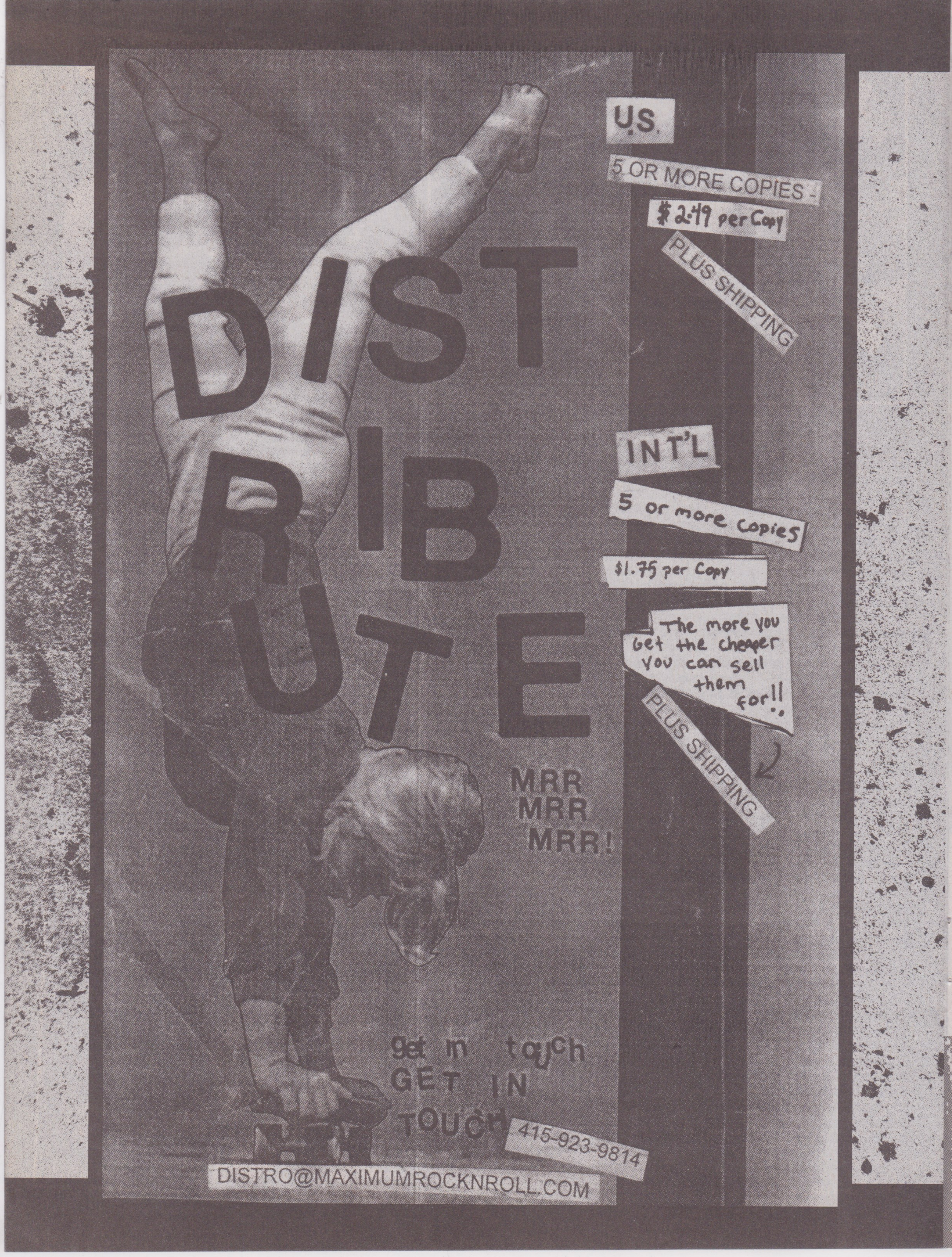
Looking to the countryside now, the first band that needs to be mentioned is SUFFERINFUCK. These guys have been active for several years now and play some of the best grindcore, in my opinion that you are ever likely to hear. They have several releases available, including a split 10" with FILTHPACT and I honestly believe they would be much bigger if they weren't based outta the Scottish countryside, check them out! xSAXONx is an old-school hardcore band whose members seem to be spread all over the country, they have a couple of tape EP's out and they recently toured in Indonesia and Malaysia with the singer from LOTUS FUCKER on drums. Out on the Western Isles there seems to be a lot of D-beat in the water at the moment. To the north we have DRILSEACH who are keeping the Gaelic language punk tradition alive, playing hardcore with sci-fi lyrics, and to the south there is FAIRYTALE who are more in the style of DISLCOSE.

In terms of other punk activities such as zines and record labels Scotland is pretty quiet. Staples of the Scottish zine scene such as Anarchoi and Ploppy Pants have called it a day, and aside from a few smaller labels there is not much happening on that front, certainly nobody turning up at gigs with enormous distro boxes. Having said that, I've just remembered Stupid Questions which is now up to its third or fourth issue and has been pretty active in documenting the current scene in Scotland, definitely worth reading and supporting.

Now then, the final thing I wanted to talk about is touring in Scotland. As I mentioned to begin with Scotland is a pretty small country. If you play in an unknown crust band who has released one CD-R demo then expecting to play four gigs in our country is pretty unrealistic. In fact expecting to play one gig is probably being unrealistic. Despite our small size we receive an enormous amount of tour traffic, and for an established hardcore group, two or three concerts, especially over a weekend is not impossible, and you could expect crowd sizes of between 30 to 60 people. Times that by £5 minus promoters costs and you can get a fair idea of what kind of money you can make playing gigs in Scotland. For a well-established group longer tours can be arranged, including concerts in the countryside towns, and some bands have played six or seven dates back to back before, but these kind of tours really are the exception to the rule, but also a lot of fun!

So in conclusion, Scotland is pretty happening at the moment, there's enough going on to keep us all out of trouble and we are certainly excited about bands coming to visit us from abroad, especially if they are interested in our local scene and culture. Check out our bands, they're all great!

MERRICK



U.S.
5 OR MORE COPIES -
$2.49 per Copy
PLUS SHIPPING
DIST
RIB
UTE
INT'L
5 or more copies
$1.75 per Copy
The more you get the cheaper you can sell them for!!
PLUS SHIPPING
MRR
MRR
MRR!
get in touch
GET IN
TOUCH
415-923-9814
DISTRO@MAXIMUMROCKNROLL.COM

XAXAXA

Sometimes when I go to record stores and I like the names, places, lyrics or whatever other random shit that attracts me to bands, I decide to buy stuff even without having heard them before. This was the case when I started to listen to Macedonian bands. XAXAXA, who play melancholic hardcore and sound quite unique for me, maybe because of their idiom, or just because they sound fucking nice, emerged from a really creative scene of bands that play different kinds of sounds. That has something like four or five years since I asked Vasko for an interview with F.P.O.. At that time I didn't know that the band had ended and that I would listen to lots of other bands from Macedonia. Interview by Alan Miséria. Photos by Igor Kostov, graphics by Atanasoski Vasko / Fitz.

MRR: You released two records until now, on CD, LP and for free on the web, they don't sound too different... one seems to be a continuation from the other; you're the kind of band that found a style and follows it strictly? Do you agree that the language has an important role in your sound, since it helps to create something that, at least for me is new?

XAXAXA started with an intention to play loud and melancholic melodic music. That's our sound so far. No idea to follow some sound strictly. Most of the reviewers consider us as Hüsker Dü influenced, but what about Archangel, Last Expedition, Suns...? I always considered music in organized society as a soundtrack of experiences and ideas about that society. We sing in Macedonian language and that's so natural since it's our native language and our communication and thinking is in that language mostly. As I understood, one of the main goals of punk is internationalism as a heritage from anarchist movement interaction. There is still more than 6,000 languages worldwide and please believe me, more than 100 countries with active punk scenes.

MRR: The "independence" day in Brazil occurs at September 07th, the Macedonian one occurs at September 08th, which is the date you released your last record, why did you choose this date to release it?

It was a provocation to the people in Macedonia who are between the ages of 35 and 50. They've witnessed the horror of a war and blind state nationalism in a dysfunctional region. It wouldn't be a surprise if some of those people were punks, anarchists, vegans, and nowadays they're just regular citizens with a family, steady job, car, house and summer vacation. Nothing is wrong with that except their apathy.

MRR: Is Skopje really your path to your death?

Not sure yet about this one, but I am sure that the reasons and causes are here.

MRR: Does this name "XAXAXA" have some relation with the origins of the Macedonian idiom? What does the band's name really mean? I already read something, saying that XAXAXA means HAHAHA in the Cyrillic alphabet, but I don't know what HAHAHA means... This name XAXAXA made me remember a song by a Brazilian children's television show presenter, called Xuxa (Ex-girlfriend of the famous soccer player Pelé, she also did some sort of porn movie with a twelve-year-old

kid, and posed naked for Playboy in 1982). She has a song named "Dança da Xuxa" (Xuxa's Dance), and in the chorus she sings "xuxuxu xaxaxa" which is of course just a repetition of the two syllables of her "nickname". So XAXAXA, for me, is a funny name.**

Yes, XAXAXA is a laugh. Nothing's wrong with that. I think it's still pretty much punk. I don't know the song you are telling me about, but I know Flipper's one with XAXAXA in the chorus. Besides that, I was always Romario fan.

MRR: Bands from revolution summer played more romantic sounds (compared to you—that's how it seems) and the reason for that was to make a more introspective music, breaking the "hardcore hate paradigm" with fights at shows and so on. The music that you do seems to be more political... are you mixing the Macedonian phonetics and the '80s "melodic" hardcore style with a political bias?

Politics is not a choice. It goes together with birth. What you're gonna do about that is a choice already. It's a choice to be a slave or a free man.

MRR: In your opinion what is the importance of releasing records in vinyl format? Lots of people nowadays prefer to pay more expensive prices for LPs than for CDs (which are cheaper). I don't know if it happens in your country, but can you imagine what the cause is of this?

Record and book collections are like a home pharmacy. You have a headache, so chose your pill. It will stay forever in your organism and that's how it goes. Fuck the rich poseurs.

MRR: As I was observing, your records are released by something like a community of friends. What do you think can be the main difference between releasing records in this way and having a big company in the background?

I have had the luck of having serious and organized friends who have good musical taste and are able to produce a record. Never worked with a big company so I've never experienced the difference.

MRR: Do you have "normal" jobs or is possible to live within the underground music secene in Europe? What do you do for living? All of you live in Skopje?

Yes, we all live in Skopje. We're all born here. I drive bands and work in a organization for bigger shows and festivals. Dzano is working at a live sports betting place and in a shoe shop, and Tripe is recording bands and does live sound as well.

MRR: Here in Brazil we always felt a world in crisis; we live under it, because poverty here is everywhere. This created an interesting thing (Not good! But interesting...): we didn't feel the world crisis like in other countries, in which the daily life was altered. (Can't say if I know what happened to everybody in the country, but I didn't see anybody complaining about this crisis, probably because almost noone lost their job) How is this world crisis affecting the life in Macedonia?

Macedonia is a really small country and no one is asking us anything about the world's mainstream politics and economy. We are poor and small.

MRR: Some time ago, a Slovenian philosopher called Slavoj Zizek came to Brazil for a conference in São Paulo, called "Revoluções" (Revolutions). On that day I heard some intellectuals saying that we should create some kind of strong organization in order to subvert capitalism in times like these. Countries like Greece, Spain, Portugal are facing austerity measures and the European welfare state is feeling the warning of a capitalism that, from times to time, seems to fall apart. It's always hard to talk about it, but do you have any idea about how our society could recover from a capitalist crisis with some kind of positive socialism? Here in Brazil, I think that this is incredibly difficult because all the big parties are from the right or central left, which tends much more to increase neoliberalism than to recreate our society (or create a new one) positively.

The rich are not giving up that easy, man. We can keep telling them stories, but it will not work like that. You can change the name of it but still, rich are rich and poor are poor. Still 90% of the world is owned by 10%.

MRR: Is Nenad Trifunovski (Bass Player) the better example of the working class in the band? As I read, he recorded, mixed, mastered and produced Siromašni i Bogati, right?... Probably he worked a lot... haha!

Yes, he is a real martyr and a hero.

MRR: On the song "Hrabar Nov Svet" (Brave New World) you mention Aldus Huxley. What other literary influences you have?

I've mentioned him in a context of comparison with his grandfather, who was a soc-Darwinist. I love to read Živko Čingo, Kočo Racin, Aco Karamanov, Slavko Janevski...

MRR: The internet brought us a lot of positive things, but do you think that it can lead us to a way of life that is more controlled and far from real things?

Less and less people are collecting books and records. They're all finding it online. Imagine if someone deleted all that data. That can be so real.

MRR: Do It Yourself has an existentialist side that gives us the power over almost everything we do and total responsibility for it, not just individually but also in collective terms. Do you see this as a way to recreate our life?

Of course. I've always seen the bands as collectives. Same goes with our record label.

MRR: Here in Brazil we are educated to think that everybody needs a job "though this is awful, it's necessary..." We work nine hours per day, at least five five days a week, and most of us in São Paulo faces something like four hours on "public" transport (researches says that if the development of São Paulo's subway system was kept this way, it would take 172 years to have something like the London subway system). People used to say that we need money to live, but we are no longer living, we're just surviving like zombies, we are not even seeing what we have done (probably we are just pretending that nothing wrong is happening). Seems like a real fucking blindness, we just see what our education and entertainment system tells us. Maybe we're too busy to think about any kind of social modification... Do you see any relation between Skopje and São Paulo in this sense?

Man, it's the same bullshit everywhere. People are having hard times to bring meals to the table and to pay rent. It's a survival struggle everywhere. It's a question of time: when will it all explode like a balloon.

MRR: Some years ago the retired Serbian soccer player Petkovic (at that time I guess that he was playing at Flamengo, a team from Rio de Janeiro) went to a morning program of a famous presenter in Brazil, called Ana Maria Braga. There she asked him how it was to live in those bad times of dictatorship in Socialist Yugoslavia. Petkovic denied her statement and said that socialist times were good, he said that people had jobs and food... Seems that people here think Yugoslavia was completely ruled by Stalinism, but when I read interviews like this one I mentioned here, and other stuff (like the text on the F.P.O/Seein Red split) I conclude that we don't know anything about what was happening to you at that time. As Petkovic, you seem to prefer times before 1991, isn't it?

Every state system serves a big capital. Yugoslavia was a state communism with a strong state control but before that, 70% of the region's population was illiterate and was living in medieval living conditions. When the war started in 1991, most of the soldiers had steady jobs, houses, cars...and free education and health care.

MRR: So, do you have plans for the future? Maybe became rich and organize a gig on the moon or create a nuclear weapon as a favour to the people in Brazil, who still seem to have a brain and explode our country during carnival (I would go to some other south American country, and please try not to destroy Amazon, leave this to our politicians, they are like cockroaches, not even atomic bombs can kill them, that's what the legend says)...

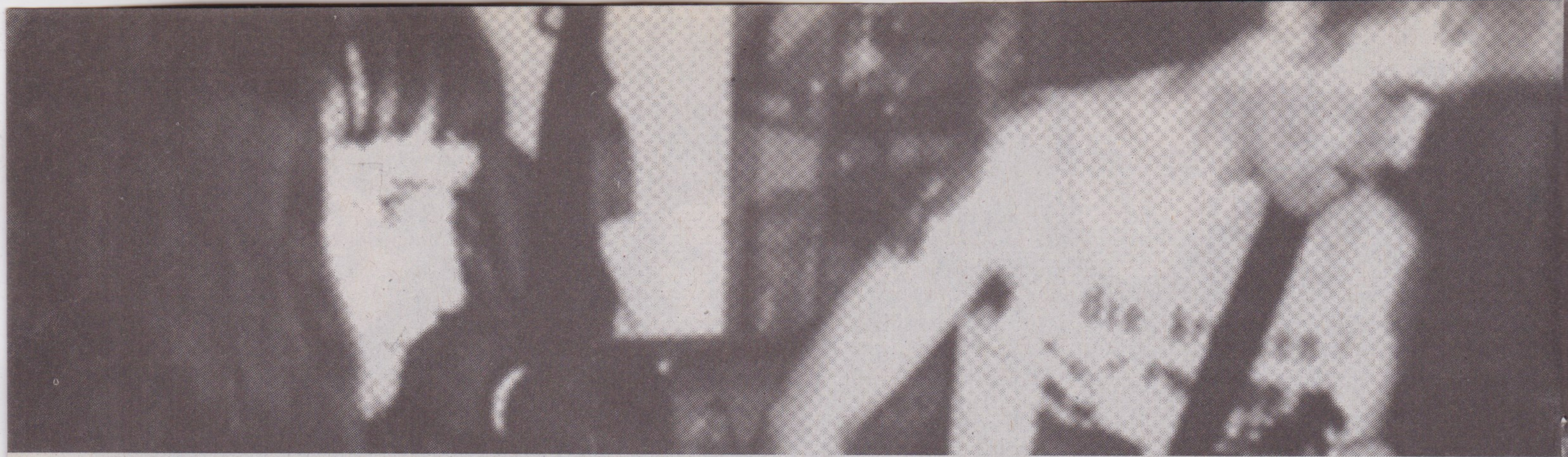
Future is so unpredictable. We have a bunch of new songs and another guitar player (Deni Krstev, guitar player/singer of Fonija). Our plan is to record a demo in February and an album this summer and then tour Europe in September/October. Amazon can't be destroyed, just the folks that wanna destroy it!

MRR: As you may have noticed, I don't have anything useful to ask anymore, feel free to write below what you want (a cliché ending). Thank you so much for this interview and thanks for being part of DIY; it's always awesome to get in touch with people from distant places because beyond the punk-entertainment and knowledge of hardcore stuff, it can work as some kind of history, geography class... Greetings from the concrete jungle!

We've always felt Brazil so close, even it's so far away from us. Poor, fond of partying, football fanatics...

You can contact Vasko and XAXAXA at:

junkcola@gmail.com



RHYTHM OF CRUELTY

In a community of people frantically waving their freak flags, how do you tell who are the real freaks? Under what rocks do these rare geniuses live? I'm not saying that you can't live in a hip, happening city and not be capable of producing some raw power of your own, but I do believe there is something to be said for the relationship between regional and cultural isolation and fucking good music.

Edmonton is the capital of Alberta. The provincial legislature is there. It is a windy, cold, violent and desolate place. The architecture is nothing less than Soviet in its dreary oppressiveness. It is a barren, industrial heap of moldering refuse. It is the backbone of Alberta's booming oil and gas-based economy. Foundries, machine shops and liquor stores line most of the streets.

From this has come Rhythm of Cruelty, two people whom I am deeply honored to call my friends. For the past few years they have been producing top tier post-punk which is both driving and ethereal musically. Elements of more "classic" post-punk are present, but smatterings of industrial experimentation are there to be heard as well. Sparse and surreal images festoon their catalog, with contributions from both members only adding to the fog of emotions churned up when listening to their records. Live, they are a well-oiled machine and the weight of the machinery rests heavily on your heart.

Some months ago some rough mixes of their forthcoming LP were made available at a gig in Edmonton. Abusing my privileges as friend I obtained a copy, and I have to say that it is the finest work they have ever done and I cannot wait to hear the genuine article once it is finished this spring. Interview by Dave Quirk. Photos by Adam and Ryan Rose.

MRR: Good evening. Are you both ready? Let's start with introducing yourselves and your role within the band.

Brandi: My name is Brandi. I play bass and do vocals.

Ian: I'm Ian and I play guitar as well as program the drums.

MRR: What made you decide to start this band and choose the style in which you play?

B: I would say that style wasn't necessarily predetermined at all; we just kind of went into it.

I: We just started jamming together when our old band, Geister, was still playing. We would jam afterwards with these other songs on a borrowed drum machine. It kind of naturally progressed from there after Geister broke up.

MRR: With regards to your choice of band name, did you intend to play more of a Magazine-influenced sound at first or was it merely a group of words you felt drawn to that would help encapsulate what you envisioned doing musically?

I: Well, we did have a very generic, boring name to begin with. We were called Strangers for a long time, but weren't sold on it.

B: We were pretty indecisive, so one day we were looking at the backs of LPs. I pulled out a copy of *Secondhand Daylight* and just said "Rhythm of Cruelty" out loud and something about it was captivating enough that it stuck.

I: And even though it is a name of a song, I really liked it.

MRR: You're both also in a long-term relationship with one another. What are some of the pros/cons of that dynamic and how does that differ from the previous band you both played in (Geister) with other people?

B: I would say it makes touring and jamming more simplified.

I: I think the dynamic works really well because it's a good bonding experience that's been pretty rewarding just having it be the two of us. I mean, just the fact that Geister was more of a group opposed to just two people, when you have more input and decision making, it leads to varied sounds.

MRR: A perfect segue. Is this a purely collaborative process in terms of writing music and lyrics, or does one individual outweigh another in a certain aspect?

B: The writing process is relatively equal. One of us comes up with a riff and the other just kind of adds on to it. Ian does all the drum programming and I do all the lyrics.

I: We tend to ask for each other's opinion a lot.

MRR: Can you both comment on each other's visual artistic contribution to Rhythm of Cruelty?

B: Well, Ian went to school for graphic design, so he's more hands on when it comes to all the computer work and design layouts.

I: Yeah, but I would say Brandi's the artist and I'm more the curator (laughs).

MRR: That's a nice analogy!

I: I mean, all the art we have used for our releases has been Brandi's collage artwork, which I personally enjoy and feel fits the music well.

MRR: Have you found that being from an isolated northern Canadian community adds or maybe takes away from the creative writing process?

B: I think there's something to be said about living in such a remote area. Less bands come through. Easier to fall under the radar.

MRR: You're left to your own devices, in a sense?

I: I guess. Isolation can breed creativity as well. With the people and friends we know who also play in bands and tour, it seems to take more effort to push yourself out there to be heard.

MRR: Playing post-punk/coldwave music in a city like Edmonton can have its challenges. What was one of your first memories that Rhythm of Cruelty was being accepted by a large majority of the punk scene?

B: More floor space being occupied.

MRR: Living, breathing bodies actually coming to one of your shows is always encouraging.

I: Being that we've played in punk bands and being friends with people within the scene, it's kinda been easier to blend in and play punk shows.

MRR: You're saying your impact has been softened by playing in previous bands?

B: Yeah, and we play a variety of shows rather than just punk gigs, like the weird music shows going on, as well.

MRR: I think a lot of people don't realize what Edmonton has to offer in terms of the noise-rock scene

and would probably be surprised with the amount of bands within the city.

I: For sure, and they're good too. They're not just your run-of-the-mill stuff. I think a lot of it is really great.

MRR: Maybe now would be a good time to talk about previous music releases, be it a record or cassette, and what's coming up next for readers to be excited for?

Bi: We still have a few copies of our *Still Life* demo and our *In Time* 7" that was put out just last year, both released ourselves. A LP will be coming out soon, on Crude City Records, end of May.

I: Hopefully, just before we leave on tour this summer.

B: We also intend on recording again and hopefully put out a 7" in the summer, as well.

MRR: You have recorded with other people in the past and recently have done it yourselves for the LP. Can you comment on both some of the nuances you liked and maybe disliked about each process?

I: I would say doing it yourself, you obviously have more hand on how it's going to sound. Like, shaping the entire recording process.

MRR: You get to mold it yourself rather than have someone else outside-influence, good or bad, the outcome?

I: But I think, for the *In Time* 7", all the input that Graeme (No Problem) gave was great and contributed a lot. I think the final product came out sounding cool; even him adding real drums (laughs). But I really enjoyed recording the LP ourselves, even though there was a lot of frustration in the beginning.

MRR: You're both currently involved with other musical groups. With Rapid Loss and Strangled, describe what you do in each project and how it differs from your involvement in Rhythm of Cruelty.

B: Well, in Strangled, I just play bass, so it's a lot more laid back for me. I just go there and have a good time, whereas Rhythm of Cruelty, I put a lot more personal energy into it.

I: Yeah, with Rapid Loss, in which I sing, all those guys write the music to which I give input, but they are way better musicians than I am at writing that type of music. Whereas Rhythm of Cruelty is more of a representation of my own guitar playing, and my own musical tastes, so to speak.

MRR: Has the fact that the majority of members in Rapid Loss now live in Vancouver helped you focus more time and energy into this band?

I: Absolutely! I mean, when you're not jamming with multiple bands per week it gives you a lot more space to focus on Rhythm of Cruelty, and the fact that we jam at home and live together, it allows us to spend a tremendous amount of time on it.

MRR: I'm sure you've heard a plethora of people's opinions describing your music. What are a few that you found accurate, but never actually saw yourself until mentioned? And have there been any that are so far off that you have zero idea of where the person got that impression?

B: I think it's pretty weird to be compared to different bands, but I've heard the Cure a few times, and recently someone told us we have a song that reminds them of Samhain.

MRR: Really?! That's a bit of an oddball. Do you hear that yourselves now that it's been brought up, or is that more of an example of "Where did they find that in our music?"

I: The thing is, people have different views and backgrounds on music, so the same person that said a song sounded like Samhain also compared a song to Godflesh, which I will definitely take.

MRR: What are some of the current bands you spend time listening to right now?

B: Total Control, Multiple Man, Belgrado, Lust for Youth, Hank Wood, Daily Void, S.H.I.T.. I could keep going all night (laughs).

I: Yeah, those and I've been listening a lot to Energetic Action from Edmonton. A bit of jazz lately!

B: Ian, we're talking about current music!

MRR: If you knew any current jazz bands that would be impressive!

B: Filipino Doctor is current!

MRR: Alright, I stand impressed! Moving along, what are some other concepts outside music that you find influential to the Rhythm of Cruelty sound?

B: I would say a lot of aspects of life, from art to literature to relationships. I really enjoy collaging. It paints the way someone perceives something differently than its original state. I find that very inspiring. I've been reading a lot of Yukio Mishima lately and he has provided a lot of insight to life. Gotten some good lyrics out of his books (laughs).

I: Outside of music, life just in general and your own personal interactions and experiences will always have an influence on everything you do.

MRR: Give me some of your assurances or misgivings about whether or not the current state of "punk" is being progressive or not. This can range from regionally to globally.

I: I think there's a lot of good coming out of current punk bands, but I also think there's a huge amount of rehashed and generic music as well.

B: There's a lot of repetition, but also diversity, which is nice to see sub-genres popping up everywhere.

I: I think it's cool to see bands that people were claiming were involved in a post-punk/goth fad are still playing and it shows that they really care about the music.

MRR: I find one of the things lately, whether it's for the good or the bad, is that a lot of bands don't try and change their style or evolve while being that same band. You know, they start up for two years and now want to take it in a different direction, so instead they recycle a few members and create a new band.

I: I think what me and Brandi are doing together will maybe always be called Rhythm of Cruelty, but you never want to be too stagnant and playing the same chord over and over.

MRR: It seems that some are too scared to make that change with the attachment that people have to a certain band name, but I think it shows the most courage a musician can have and always garners my respect.

I: Yeah, people are too scared that others may not like it, but the thing about experimenting is that it may not always be 100% successful and some lose the point of that.

MRR: Does Rhythm of Cruelty have much in the line of tour aspirations in the upcoming year?

B: Well, we're going to go down the West Coast of the United States, over to Texas and then up the Midwest around the end of May and early June. It's a month long and we hope to play a lot of shows.

I: And maybe something in the fall but right now, focusing on May and June.

B: We try not to look too far into the future [laughs].

MRR: Any last words?

B: Take energetic action.

Contact:
brandimstrauss@gmail.com / staticcontrol.tumblr.com / ian_rowley_11@hotmail.com
rhythmofcruelty.bandcamp.com/

TOUR DATES:
* - confirmed
\# - being worked on

MAY
W21-Kamloops, BC*
T22-Vancouver, BC*
F23-Seattle, WA#
S24-Olympia, WA#
S25-Portland, OR#
M26-OFF
T27-SF/OAK/SJ
W28-SF/OAK/SJ
T29-SF/OAK/SJ#
F30-Los Angeles, CA
S31-Los Angeles, CA

JUNE
S01-Los Angeles, CA
M02-OFF
T03-Phoenix, AZ*
W04-El Paso, TX
T05-Austin, TX*
F06-Dallas, TX
S07-Oklahoma City, OK
S08-Kansas City, MO
M09-St. Louis, MO*
T10-OFF
W11-Chicago, IL*
T12-Milwaukee, WI*
F13-Madison, WI
S14-Minneapolis, MN*
S15-Winnipeg, MB*
M16-Saskatoon, SK*

SINCE 1994

EXTREME NOISE

punk rock.

407 West Lake Street
Minneapolis

BRICK & MORTAR RETAIL
NO MAILORDER!
EXTREMENOISE.COM

INIMICAL RECORDS

Out Now

MISERY
"The Beginning" LP
25 yrs of mpls crust.

NUDES
"Sister" 7"
seattle HC. ~100 left.

NEGATIVE PRESS
"Long Haul" 12"
NW Noise rock. members of criminal code, gag, white wards etc.

March 1st Seattle
INFEST, ironlung, gehenna, warcry b. gag. El Corazon
Tickets at etix.com

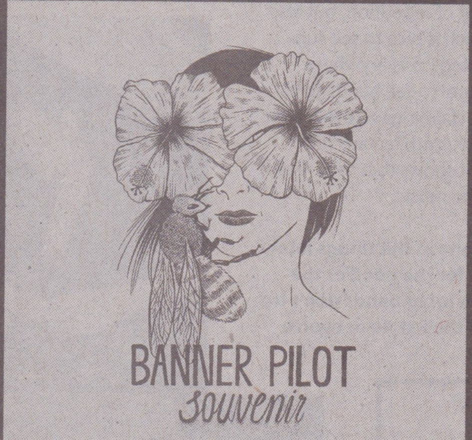
wholesale from ebullition, Midheaven, revhq, cobraside, sorry state, feral ward
www.inimical.com

I INVITE YOU TO MY SUICIDE.

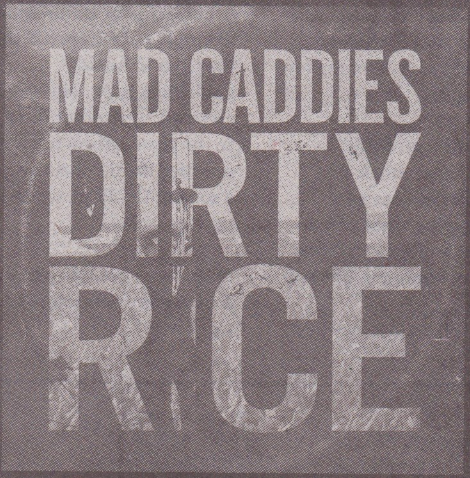
1" Buttons
100 - $25
500 - $100
1000 - $180
3 BUTTONS 1 MAGNET PACKS
50 - $100
100 - $175

BUTTON KINGS
www.buttonkings.com

BANNER PILOT MAD CADDIES



NEW FROM FAT!



SOUVENIR
CD/LP OUT NOW

DIRTY RICE
CD & LP 5/13/14

BANNERPILOT.NET | FATWRECK.COM | MADCADDIES.COM

SIEGE SIEGE SIEGE SIEGE

What follows is a rare, and the last, interview with Boston Hardcore extremists/grind founders Siege, of Weymouth Massachusetts (a suburb on the South Shore of Boston) where all four original members, including original bassist Henry Clark (formerly McNamee), guitarist Kurt Habelt, drummer/lyricist Robert Williams and vocalist Screamin' Kev Mahoney participated together, and reminisced about the creation of their brutal and influential recordings and their city's hardcore history. This interview was conducted prior to Mahoney's passing in 2011. Introduction by Al Quint (Sonic Overlord, Suburban Voice magazine). Photos provided by the band.

You really had to experience it first-hand to completely understand what I'm about to write here. I try not to rub the experiences of my so-called "salad days" (goddamm, I hate that expression) in people's faces; if they want hear stories, though, I'm happy to tell them. And Siege were a musical terror unit people ask me about often.

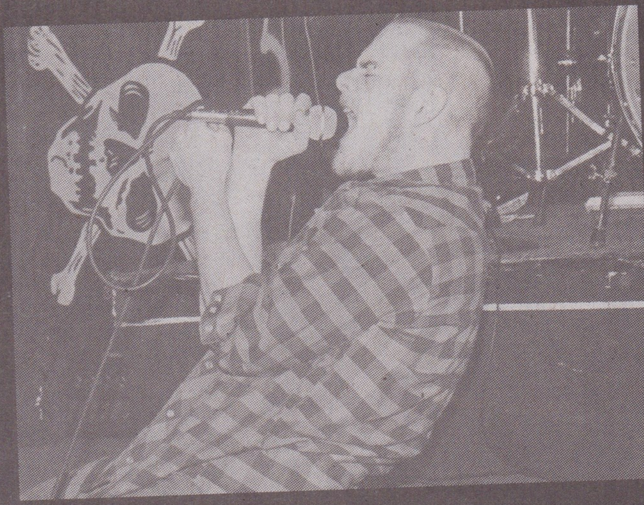
Siege came and went pretty quickly, and while they were obviously inspired to follow a loud/fast/aggressive route, they also stood apart. No one else around here was playing that fast and maintaining that kind of precision; that was one element that separated them from the other "crew" bands.

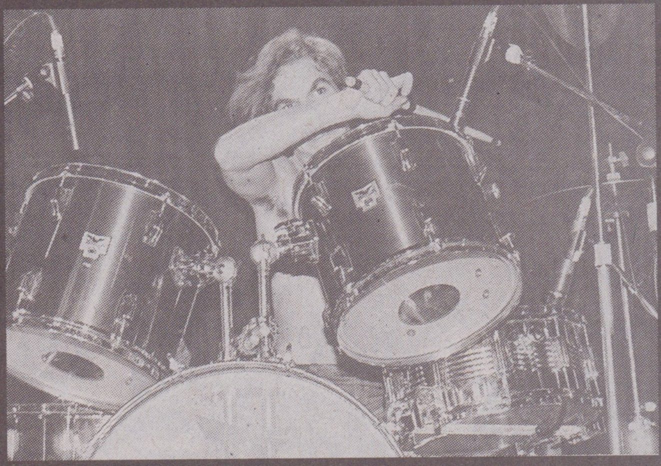
But in relation to the Boston "scene," Siege were outsiders. They came along a little later than the original crop of Boston area hardcore bands, first making their presence felt in early '84, when one of the songs from their demo, "Conform," was played on the WERS' Faster Than You radio show. It ended up on one of my treasured "taped-from radio" mix tapes.

Not long after that I was at Chet's Last Call, a club across from the Boston Garden, and given a plain white cassette of the six songs by their guitar player Kurt Hablet. There weren't lyrics inserts yet and Robert Williams had written the lyrics on the back of a flyer for a show they'd played at the Greenfield Grange in bucolic Greenfield, MA, in the western part of the state. I have the flyer sitting right here and it's definitely a cherished hardcore artifact.

But the first time I saw them play was at an all-day hardcore fest at the Living Room in Providence. Their set was an explosion; Kevin Mahoney howling away like a madman, and the musicians in a violent zone. I always liked watching Rob play drums with that sadistic grin on his face as he hammered down on the kit. This was a physical band. They were always getting hurt playing; at another Living Room show, Kurt got a shock from stepping in some water on the stage and the jolt made him lunge in Kev's direction, the tuning peg on his guitar opening a nice gash in Kev's forehead. Then there was the time at the now infamous Weymouth High "Battle of the Bands" show where Kurt busted an ankle leaping offstage.

While it seemed then as though Siege could never get a complete foothold in Boston "hardcore" they certainly inspired people elsewhere. I can't remember how many times I dubbed that demo for people. It's gratifying to see how Siege has influenced so many great bands: Napalm Death, Heresy, Infest and Dropdead to name some of them. Anytime you hear a band trashing away at an inhuman pace, you know you're hearing a band that devoured the sounds coming from that demo and their songs from the Cleanse the Bacteria comp. But there's nothing like the original. And it was amazing to have experienced Siege firsthand...





MRR: What were your favorite/most influential bands/albums?

Kurt: This is a really hard one because there were simply so many great bands putting out so much music at the time. Unless you were an ardent record collector (which many people were) you were sure to miss some of it. Still, some things do stand out. Discharge was a huge influence on us both sonically and politically. Sonically, because their message was so urgent, so heartfelt. Black Flag, Minor Threat, Void, MDC, DRI, Negative Approach were all personal favorites of mine. Also there was a local band called Gang Green that I loved, the drummer was amazing and Chris Doherty was a wildman on guitar.

Kev: I loved British hardcore. Everything Discharge did was amazing. GBH and Blitz were incredible too. I was also into DC hardcore. I played *Flex Your Head* so many times I nearly drove my mother insane. My favorite band though was Toxic Reasons. *Independence* is an incredible record that just blew me away. Of course I went to school with Gang Green and Jerry's Kids, so they had a huge impact. As well the FU's and Freeze. I actually think I wore the grooves out on *Boston Not LA*.

Henry: I would have to say I was heavily into the Dead Kennedys, Black Flag, Discharge and Void at the time.

Rob: I had this personal kind of rating system where I'd jokingly judge a record by how short a time it took my Mum to come up and tell me to shut it off. Flipper wouldn't even last one song. I sought out a lot of the noisier shit—a song called "Oven is My Friend" off one of those Californian comps. Artless Entanglements. I felt a certain ideological kinship, simultaneous kind've musical parallel with Crucifix. *Pick Your King*—Poison Idea. Loved Antisect and the Crass label/Corpus Christie stuff, the Clash, personally, without question. Also SS Decontol, the first two records only, were God-like to us. And me and Kurt liked metal—early Venom, and he turned me on to Motorhead—"Sex and Outrage" off *Iron Fist*. I was a punk DJ so I became a choosy little snot. Only the harshest; Nihilistics, Chaotic Dischord. DOA. I respected the Neos. I absolutely hated

SIEGE SIEGE SIEGE SIEGE SIEGE SI

GG. But if I had to go back and attribute it to one band, in one word, that would have to be Devo.

MRR: What was the original Boston HC scene like?

Kev: Interesting question. I was talking to a friend of mine recently who got into hardcore in the late '80s and asked me if the scene was as violent as he heard. I had to laugh, because although the scene across the country might have been like that it was the complete opposite in Boston. The scene was still really smart back then, and you'd see the same people every show you went to. So every show like together with a bunch of your friends you hadn't seen in a little while. So the last thing you wanted to do was hurt somebody when you were thrashing. It was more about getting your own aggression within yourself than channeling it towards someone else.

Kurt: The Boston hardcore scene in the early to mid-'80s was a great time for me. There was a sense of optimism and positive energy that existed in the Boston scene and, to an extent existed in all the hardcore scenes across the country. I loved the do-it-yourself ethos of the whole thing—the idea that kids could put on their own shows without relying on club owners and managers. And it was great to be in touch with people who were smart, who were concerned about politics, the state of the world, etc. Boston also had an awesome lineup of bands so whenever a big act came to town, you usually got to see a band like Jerry's Kids or SSD open up for them as a bonus. Siege didn't really fit in with the Boston hardcore scene in the way that some other bands did. We were from the 'burbs and didn't play many shows in the city. We were outsiders really, but we got along with pretty much everyone we knew.

Hank: I found the early '80s Boston hardcore scene to be somewhat cliquey. I think being from the suburbs was a factor, we felt a bit like outsiders.

Rob: Definitely. I never saw the connection between punk and sports, frankly. Still don't. There is none. There were some bullies around. Smoking weed and being this wide-eyed suburban fourteen-year-old around the college-age original crew founders of militant straightedge didn't help much. This was before the terms "mosh," "crust," "grind," "powerviolence," etc. To us it was slamming, and we lived for that next show. It was the logical conclusion when you heard this music—to jump out of your skin and pogo and skank around. When ya fell down, people would pick you up! And there were all different kinds of people at the shows, at least in the clubs: metalheads, brush-cut slammers, skins, wattie-hawks, arty rock nerds, few homeless sprinkled in. I remember there was this one, lone glam punk guy, and I seem to remember him getting singled out by "original clue" jocks who pig-piled him at the Process of Elimination tour at Gallery East. Shit sucked.

MRR: What were your favorite shows in Boston in the early '80s?

Kurt: Again, a hard question because there were so many great shows to choose from. I saw the original Misfits play a show at a church in Cambridge, right outside Harvard Square I believe. It was incredible; when they first showed up all the Boston kids were kind of snickering at them because they looked like members of Kiss or something. But when they hit the first note, no one was laughing, it was sheer power. The Dead Kennedys played a show on Lansdowne Street outside Kenmore Square one summer. It was a really big deal when they came to town, everyone from the scene was there plus a million other people you didn't normally see. They were awesome, a great live band and they were backed up by SS Decontrol and Gang Green—so it was quite a show. Black Flag at the Channel was intense and Minor Threat at the Gallery East was a great show too. When I look back on those days, I feel lucky to have been there and seen all those amazing shows that you could never see today.

Kev: The first show I ever went to was at the Media Workshop, which was this club in a dilapidated old building in Boston. It was on the sixth floor and there was no elevator. The bands had to carry their equipment up six flights. The place was filthy and it got so hot in there that half way through the show you'd be dripping sweat from head to toe and thought you were going to suffocate, but there was so much energy in the room that none of us cared or knew enough to care. There were great shows at the Gallery East too; there was a DC hardcore show there. I can't remember how many bands played, maybe six or seven. The show was incredible. The band that blew me away though was Government Issue. They channeled something that was unmatched at the time to my fifteen-year-old brain that I had never experienced before. It was amazing.

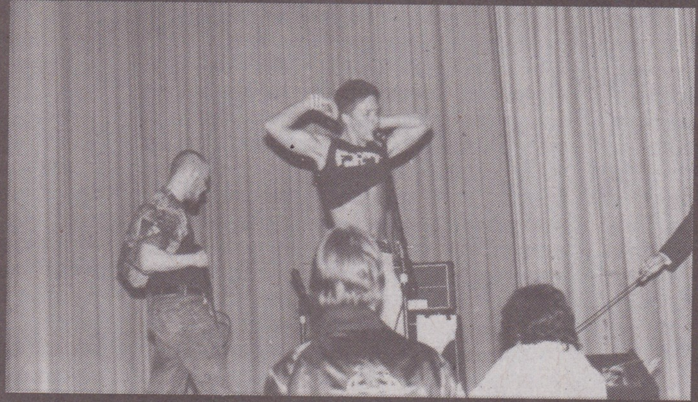
Henry: Some of my favorite shows were Minor Threat, DK's, Black Flag and even Flipper.

Rob: Flipper with Crucifix at the Channel, yeah! When the singer just abandoned the stage and anyone just got up and hollered in the mic. Absolute decadent chaos every time they played. That early appearance of Minor Threat at Gallery East, that first moment hearing them sound check "Filler" was just a life-altering moment for me. Locally, every time Kilslug played—they were like a Boston Flipper, only darker—one of my favorite local bands live of all time, mesmerizing. GBH/DYS that first time at the Rat—hearing "Gimme Fire" live. Ah, so many shows. Devo at the Orpheum—New Traditionalists, and the tour before. When they had the conveyor belts they ran on to the beat as they played. Every nerd in New England was there, dude. The validation of it—this soaring kind of reassurance they embodied—they taught it was ok to be a total maladjusted bookish geek. It was a movement!

MRR: What were you favorite Siege shows?

Kurt: I'd say the first one was pretty special just because it was the first. It was at a hall called the Greenfield Grange out in western Mass. We played with the Outpatients, Deep Wound and a band called Last Rights with Choke from Negative FX. I believe that was their first and only show they ever played. The western Mass scene was very cool, just a bunch of local kids who started putting on their own shows because they were too far away from Boston. They were very friendly and welcoming and loved the band. I forget her name, but I remember the girl who had put on the show handing me $50 after we preformed and

Rob and I looked at each other: "We actually get paid for this?" The other favorite would have to be our infamous "Battle of the Bands" show at our high school Weymouth North High. It was a totally surreal event in which Siege played against rock'n'roll cover bands in a competition for the best local band. You've got to keep in mind this was the early '80s and very few suburban kids, even the heavy metal fans, had heard anything extreme. So I think it was quite shocking for them when we hit the first notes and displayed our speed. At one point the principle of the school actually unplugged my amp because I was wearing a shirt that said "FUCK OFF" in big, bold letters. He refused to plug me back in until I removed my shirt! So I took off the shirt and we resumed playing but we got disqualified from the contest anyways. Kevin was swearing into the microphone, Hank was smashing his bass on stage and out-of-town punk rockers who had snuck into the show had begun jumping up on stage. So Weymouth became Rock'n'Roll High School that day, it was really quite a scene. To this day, I still have people from Weymouth come up and tell me they remember that show and how shocking it was to them at the time.



Kurt Habelt forced to remove his "Fuck Off" t-shirt and the principal pulling the plug at the Battle of the Bands show at Weymouth High School in 1984

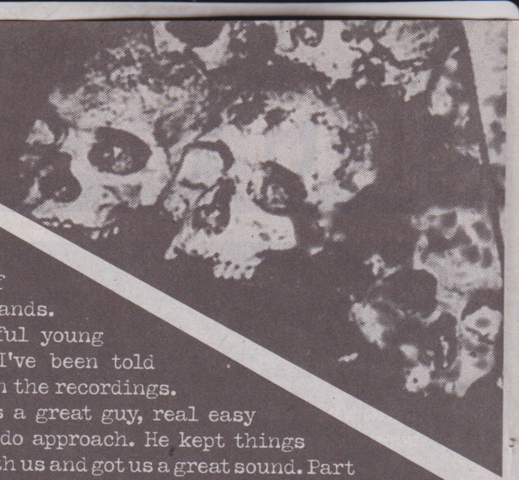
Kev: My favorite Siege show would have to be the ones we played at the Living Room in Providence. They were all-day all-age shows with something like fifteen bands on the list. We never really had that long to play, but when we did play we really tore up the stage.

Rob: Yeah, opening for Vibrators, TSOL, a band called Damage with two bassists—I think our set got cancelled at that one cause two of the other guys didn't show up. Deep Woundz. The legendary one and only Last Rights show. We absolutely destroyed at that early Siege show at our high school—every teen musician's dream, really, isn't it? We only played six or eight shows, but they were positively explosive. Chaotic, yet focused on bein' real serious about fast hardcore. And at those Living Room shows they gave the bands free meatball subs! That was the high life of a musician to me then, man. But the earliest show before Kev joined where we were escorted out of the rich neighboring town of Hingham by cops with Kurt wising off to their face would have to be my favorite, because it was so politically formative.

Henry: No shows stand out in my head as a favorite but the most memorable is one in which we showed up late for the gig and got rushed onto the stage. We were pissed and yelling at each other for one reason or another. Somebody commented after the show that our anger came across in the music and made for a great show."

MRR: What was your equipment and what was it like recording the Siege demo in the Radiobeat sessions?

Rob: First I had a TAMA kit I painted with black spraypaint, which I positively destroyed. I taught myself to play drums by playing AC/DC's *Highway to Hell* LP all the way through on 45rpm with some headphones on. Then I stepped up to Gretsch, tuned them very carefully. No tone control. New pinstripe heads for the session, think it was. And I always had Rude cymbals, 20 inch, went through six of those through the years. Wood tips—butt ends mostly. But the answer is, frankly, to fucking give the drums a fucking black eye, every time. I was very angry, for reasons I've discussed in other interviews. But weren't we all, though? It was Reagan-time. The principal of our school was a tyrannical old dude, but worst of all all the bands in our town of Weymouth were cover bands. So I was quite a hateful young individual then, and I've been told that still shows thru in the recordings.



Kurt: Lou Giordano was a great guy, real easy going with a very can-do approach. He kept things simple. Took his time with us and got us a great sound. Part of the reason Grim Reaper sounds so cool is his engineering work. He was mixing levels and adding reverbs on the fly, improvising in real time as we were playing it. He was great. My equipment set up for Siege was pretty straightforward. I played through a vintage 100 watt Marshall head with four 12-inch Celestian speakers. I would occasionally use a DOD preamp for extra drive on my leads. At the time of our recordings, my guitar was a cheap BC Rich copy, now I play the real thing.

Kev: It was very cool. Lou was great to work with. He was exceedingly patient and contributed a lot, at least I think so, to what the Siege "sound" became. It was awe-inspiring too, knowing that we were recording in the same studio that a lot of the early Boston hardcore bands first recorded in.

Henry: Lou was very professional, really contributed to the sound of those tracks. My equipment was a Cerwin Vega cab with a Sunn head. The bass was a Fender copy.

MRR: (to Kev) Why did you quit Siege? There were rumors going around that you had had some mental problems or something?

Kev: (Laughs) I didn't go insane; I just got sick of the bullshit. Sometimes, looking back, I do regret quitting. But I know if I didn't quit one of us, probably me, would have gone on a killing spree within the band. We were doing more arguing than anything else near the end. When I first joined Siege it was exciting and new and I formed a great friendship with those guys, but in a weird sort of way I always felt like the outsider, but that's a story for another day.

MRR: What are you guys up to now and is there anyone you want to thank?

Rob: Yeah—Me and Kev have recently released a new recording of hard punk on Deep Six Records called To the Victor...The Spoils, with Jason Yetman (of Rodent Popsicle Records' the Epidemic). It's increasingly apparent that we need to be using the privilege of the platform of this music to be sending a lyrical message for peace and of activist compassion. That's more fucking important than ever.

The 30th anniversary edition of the Siege LP is being reissued from Deep Six Records in 2014, as well as *Lost Session '91* 7", forthcoming on Patac Records.

EGE SIEGE SIEGE SIEGE SIEGE SIE

HALO OF FLIES

out now:

LOCKTENDER
rodin LP

LOCKTENDER / AMBER split 7"

HEXIS
abalam LP

ACCIDENTE
amistad y rebelion LP

CLOUD RAT
moksha LP
3rd pressing!

DEATHRITE
into extinction LP

JUNGBLUTH
part ache LP

NORTHLESS
world keeps sinking DLP

SUFFERING MIND / SIXBREWBANTHA
split 7"

CARA NEIR
portal to a better, dead world LP

-- Halo of Flies is distributed by: EBULLITION, REVELATION, ROBOTIC EMPIRE, DEATHWISH, and DIY DISTROS ALL OVER THE WORLD. support your local distro/label. --

HUGE DISTRO AT THE WEBSITE.
Carrying punk/ hc/ grind/ doom/ metal /post rock from all over the world for the lowest prices i can.

DISTROS, STORES, AND LABELS GET IN TOUCH FOR WHOLESALE AND TRADES

contact:
haloofliesrecords.com
haloofliesrcds@hotmail.com

SUPPORT DIY.
put your money where your mouth is.

CREATIONISTS
full length LP
"**HOLY WISDOM**"
available now!!!!

Only $13 including Pay Pal fees and shipping (US ONLY)

For more information, please contact
supersecretrecords@hotmail.com
especially orders from abroad

super secret records
www.supersecretrecords.com

CONTINUUM.

C.8 HADES MINING Co. '$etting Records In Futility' ONE SIDED 7"
Lo-Fi Basement Slop from these Rochester NY Noisecore masters..

C.22 WAVES CRASHING PIANO CHORDS/FOOT AND MOUTH DISEASE SPLIT 12"
Upstate Western NY Power Electronic Heavyweights doing damage to your face..

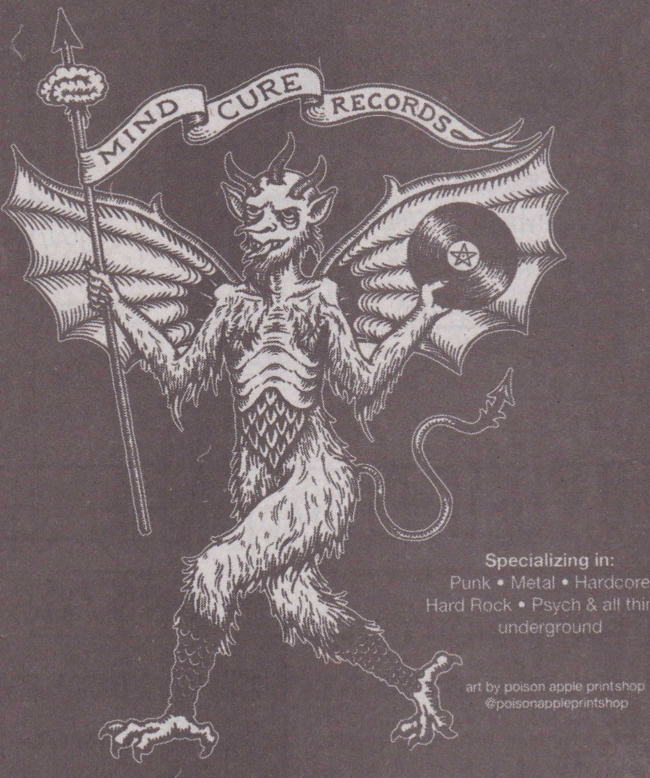
C.25 TUNES FROM THE TOILET VOL. 1 55 BAND COMP 7"
Grindcore/Punk/Hardcore/Noise comp featuring bands from all over the planet.
Includes tracks from SISSY SPACEK, WATER TORTURE, SORDO AND TONS MORE..

C.26 5 WAY ORGASM OF DEATH 12"LP
This comp features tracks by some of the sickest most brutal Power Electronic/Harsh Noise/Wall bands to ever emerge from the bowels of Upstate NY. WAVES CRASHING PIANO CHORDS, SWALLOWING BILE, ROSY PALMS, SUNKEN CHEEK, FOOT AND MOUTH DISEASE..

C.32 WATER TORTURE/HADES MINING Co. SPLIT 7"
W.T. deliver 4 tracks of mutilated PV destruction from Buffalo NY. HMCo. counter with 40 tracks of Lo-Fi Crapcore from Rochester NY.

ORDERING//AVAILIBILITY
CONTINUUMRECORDS.BIGCARTEL.COM

CONTACT//HATEMAIL
MORTLOCK666 AT GMAIL DOT COM

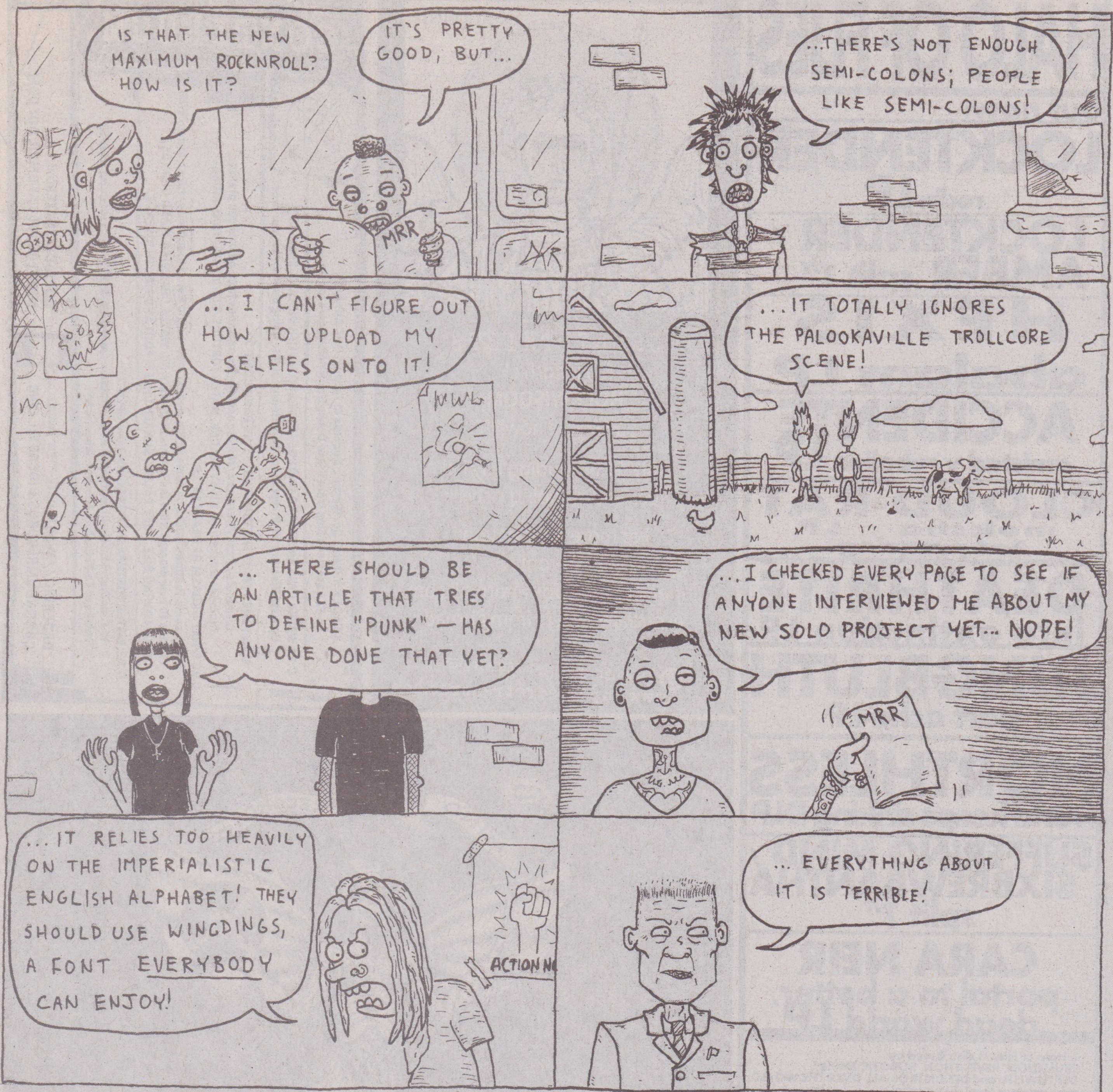


Specializing in:
Punk • Metal • Hardcore
Hard Rock • Psych & all things underground

art by poison apple printshop
@poisonappleprintshop

MIND CURE RECORDS

3138 Dobson St. Pittsburgh PA, 15219 • 412-621-1715
orders@mindcurerecords.com www.mindcurerecords.com
Tuesday-Saturday 12-8 • Sunday 12-5



QUIT COMPLAINING! START CONTRIBUTING!

SEND US YOUR:

SCENE REPORTS! INTERVIEWS! GUEST COLUMNS!
NEWS ARTICLES! PHOTOS!

PUNK IS WHAT YOU MAKE IT! WE WANNA HEAR FROM YOU!

MAXIMUM ROCKNROLL / PO BOX 460760 / SAN FRANCISCO, CA 94146 / USA

(PUBLICATION NOT GUARANTEED)

Formed about four years ago, Wymyns Prysyn has rhythmically morphed into its current state after going through a multitude of drummers. Currently, the band includes Andrew Wiggins on guitar and vocals, Josh Feigert on bass and vocals, and Bobby Michaud on drums. After four 7" records and several cassettes, the band is putting the final touches on an upcoming LP for Florida-based label Drugged Conscience. Interview by Ryan Bell. Photographs courtesy Steve Pomberg, Alexis Walker, Ashley Hohman and Wymyns Prysyn.

WYMYNS PRYSYN

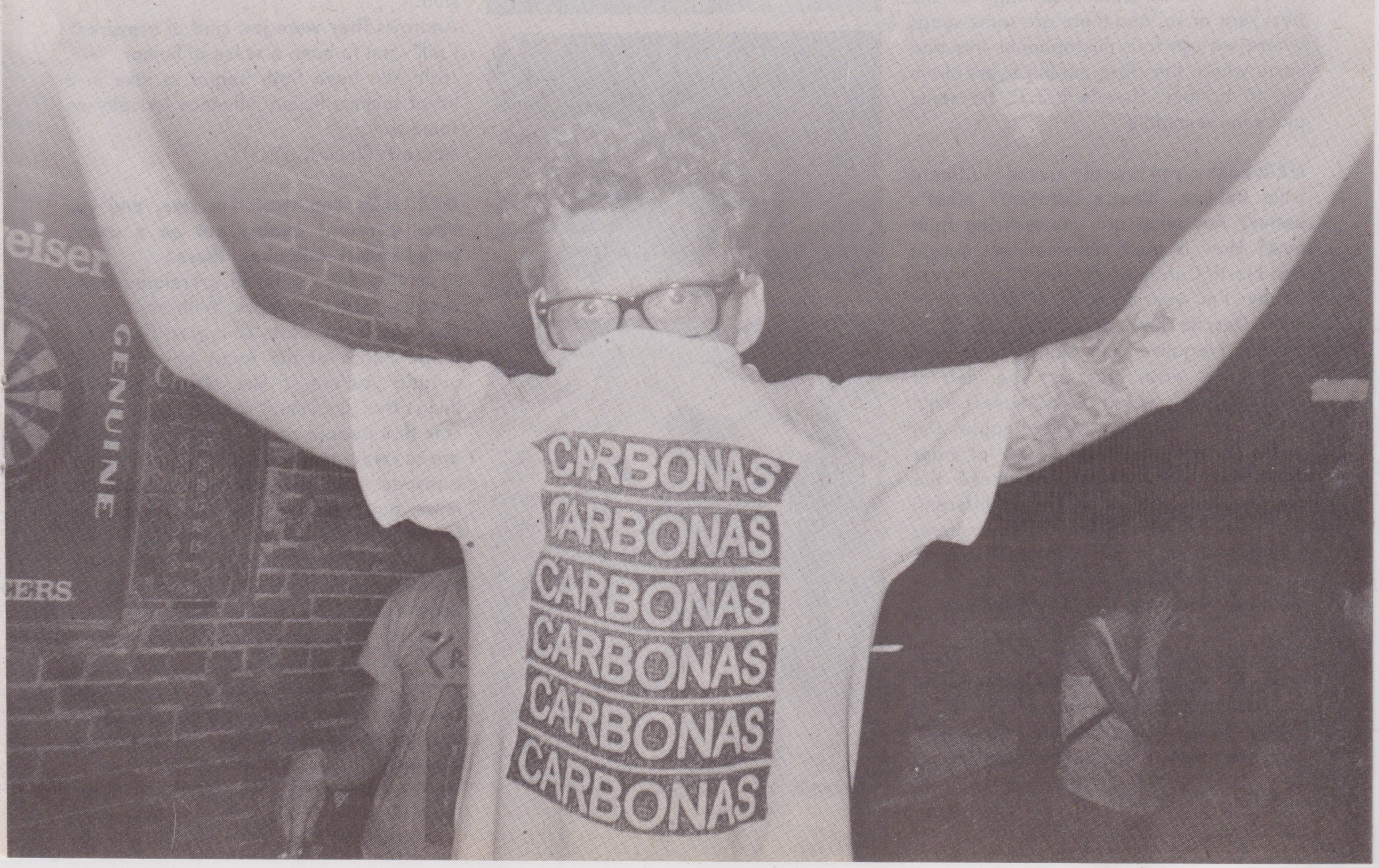
MRR: Why spell your name like Lynyrd Skynyrd?
Josh: The band was named before I was in the band.
Andrew: I thought it was funny, and I didn't think the band was going to do anything beyond playing house shows.

MRR: Is it to be politically correct or a joke about being PC?
Andrew: It has nothing to do with poking fun at or being disrespectful to feminism.

MRR: Is it a joke at Lynyrd Skynyrd's expense?
Andrew: No. I *like* Lynyrd Skynyrd. *[Laughter]*

MRR: All right, on to some real questions. How did the band form?
Andrew: Kenny Richardson, Jeff Cook and I liked to get drunk really late at the practice space, and we just started the band with two guitars and Kenny playing drums. We wrote five or six songs in 20 minutes. And we had a rule that if it takes longer than five minutes to write a song, we'd scrap it and start over. That was so much fun, we started to play shows. Then Kenny moved, and we got Gus Fernandez to play drums. We started to get more serious.
Josh: Then Jeff quit and I joined the band—and ruined everyone's fun with my bleak worldview. [Laughter] It started to turn into a more serious thing then, time-wise, as well as content. The sense of humor that existed in Wiggins's lyrics before I joined is still present, but it's more of a sarcastic bleak humor that exists as an undercurrent to the cacophony now.

MRR: How do you guys write your music?
Andrew: It's a mix of a lot of me writing entire songs and demoing them out to show everyone, and Josh will write songs and record them on his iPod at his house.
Josh: Yeah, I just used some Casio keyboard at my parents' house. I used the polka beat and sped it up to where it sounded like a punk beat and then played guitar over that. Handheld tape players are my preferred recording method. *[Laughter]*

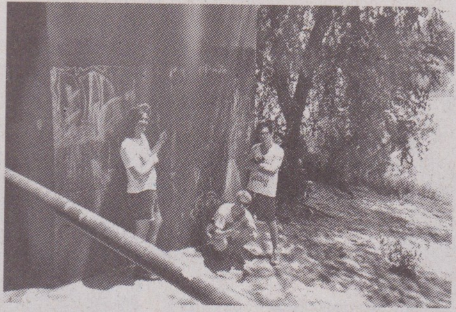


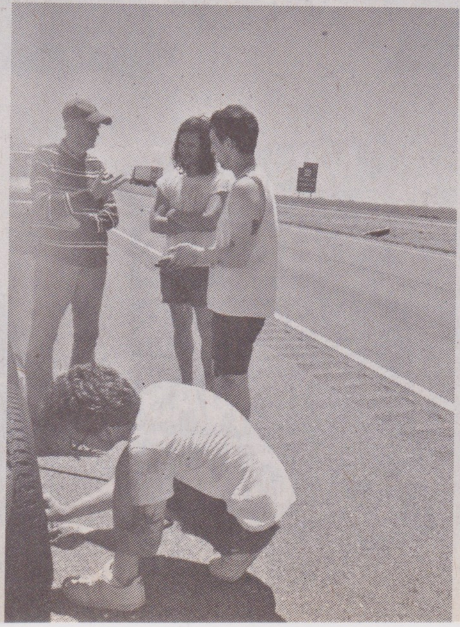
Bobby: Then I make the songs good.
Josh: It's come to the point where it's pretty much 50/50 as far as the genesis of the ideas of songs. Really, I think it's changed since we got back from the last tour. We've been consciously writing for an LP, and we're consciously trying to write songs instead of just writing them when they come to us.
Andrew: There are a few songs we've done collaboratively, where someone will show up with a riff and we all write around it. A new song, "Head in a Vise," is like that.
Josh: Yeah.
Andrew: That kind of works our vein the best.
Josh: It mixes our styles a little bit more.

MRR: Wiggins, you record all the bands output, how do you approach recording the band's output?
Andrew: The earlier stuff I wanted to do as simply and as quickly as possible—just sounding as trashy as possible.
Josh: Two takes and he'd get pissed off.
Andrew: Yeah, two takes and I'm pissed. But, yeah, we record live and I do the vocals later. This next record is going to be a little more ambitious. I've acquired better equipment, and I've started using computers now. I can't decide if I want it to sound trashy or just as good as I can but really loud.
Josh: I'd like it to be a mix of the two.
Andrew: We've been demoing for the past year or so, and there are some songs where we use four microphones live and some where I'm close mic-ing every drum top to bottom. There's got to be some place in the middle.

MRR: Bobby, you recently moved to Atlanta from Raleigh. What's different? What's better? And what are you wearing right now? How is punk different in Georgia and North Carolina?
Bobby: I'm wearing a lot of denim right now. Despite how awesome playing in Double Negative and living in Raleigh was, it just wasn't for me. The idea of coming down, being in a more fruitful scene, and playing with people I'm really good friends with was a lot more appetizing. That helped me make the decision. Raleigh's not that much different. There's a lot more going on down here, though. Atlanta is just that much bigger compared to Raleigh and Charlotte. There are more like-minded people down here.

MRR: You guys are one of the few punk bands in Atlanta that actually tours. Do you have any idea why that is?
Bobby: Because I moved here.
Josh: Because I set up all the tours.
[Laughter]
Bobby: Because everyone else is lazy.
Josh: You know, there are four pillars of hip hop: MC-ing, DJ-ing, graffiti, and B-boying. Touring is one of the pillars of being a punk band. It's what you do. It's how you disseminate your ideas. Before the internet, that's how people found out who you were and heard your music. It was how you met other punks and people. Besides, it's just fun. We all like to travel.
Andrew: I wouldn't be able to travel otherwise. I think one reason why a lot of other local bands don't is because they don't have the resources. It's expensive, and we are all drunk idiots.
Josh: A lot of it is that in Atlanta, kids are OK with their world being Atlanta, which I don't think is a bad thing. We have a really good scene here, and a lot of people are OK with that. They don't *need* to leave home.
Andrew: It's a pain in the ass to book that shit, too. It takes a special person, and Josh is masochistic enough to fit the role.



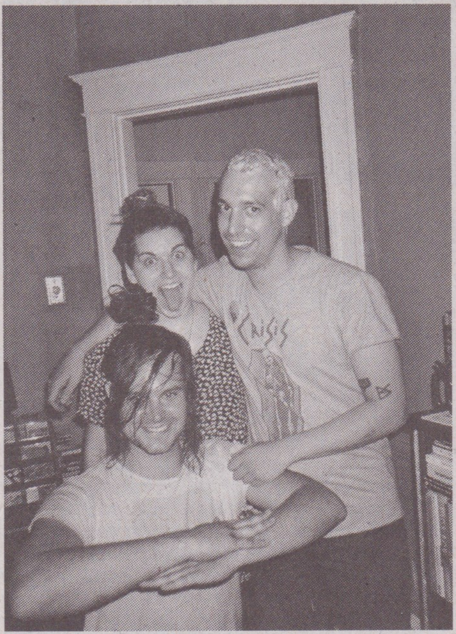


MRR: Your sound has evolved gradually. What influences or experiences have guided that evolution?
Josh: I listen to a pretty broad range of stuff, but most of it is aesthetically pretty dark and bleak, for lack of better adjectives. I spent a good portion of my early twenties listening to a lot of noise music, as well as making my own: recording birds, putting contact microphones on trees in the wind, doing prepared guitar stuff at home. It's all just sort of reflective of my view of the world. I am content with my life, but it's dark and negative. I want my writing to reflect that.
Andrew: I always kind of side with more atonal, dark stuff. I'm not happy playing pop music.
Josh: Right now, we are trying to take in a lot of different influences. I think it's good to revolve around an axis but to expand on that and bring other ideas in. Otherwise, it gets sterile. I wouldn't want the Ramones to become a disco band but, hey, when they worked with Phil Spector, it was pretty cool.
Bobby: Positivity and happiness drive my role in the band. [Laughter] You know, really looking at the bright side of things.
Andrew: It was never a conscious decision that we were going to quit writing joke songs.
Josh: I don't think you guys wrote joke songs before I was in the band. They were just witty songs about everyday kind of stuff.
Andrew: They were just kind of irreverent. I still want to have a sense of humor.
Josh: We have both begun to take in a lot of science fiction influence lyrically on some songs.
Andrew: Philip K. Dick!

MRR: Josh, you started a zine, and you have a record coming out on a newly formed label. Talk about those.
Josh: I've done a lot of art-related zines over the last few years. With my current zine and label, *State Laughter*, I'm trying to put more of the focus on punk and outsider culture. I like cheap, tangible things that document a certain period of time that people can take with them. Both are a way to showcase friends whom I respect and help get their ideas and music out there. The label will hopefully take off here in the next year. I'm helping put out the new Predator LP in the next couple of months with Atlanta juggernauts Scavenger of Death. I'm taking the same mentality I use when booking shows: If I don't do it or write about it, who will? I'm always for the underdog. Fuck hype blogs. We do this because we live and breathe it and have nothing else. The real recognizes the real.

Andrew: We were talking about that last night, you know. Somebody was complaining about how no one wants to put out their record or put them on some show.
Josh: Do it yourself. I know it's been said, but...
Andrew: Do it yourself. Don't wait for someone else to care. It's the only way something gets started.
Bobby: DIY out of necessity.
Josh: People are spoiled. They want someone to do it for them. That sucks because they miss out on so much of the experience by not being involved. Whatever part of the chain it is: playing in shows, booking bands, touring, putting records out, making flyers. Hell, some of these fools don't even go to shows, just talk about going online. Not that they should do *all* of those things. For some reason, my dumb ass tries to. Let's just say I'm worn thin most the time. Do something besides showing up to a show. It'll pay off for everyone in the long run.
Andrew: "Hey, will you record my band for free?" No, take $50 bucks, buy a four-track and do it yourself. "Hey, will you book this tour for me?" No, talk to people at shows and get on a message board. Do it yourself.
Josh: Quit being a passive punk.

MRR: Wymyns Prysyn is really loud live. I bet sound guys love you.
All: Laughter.
Josh: Except for in Detroit, at PJ's Lager House, where we got kicked off stage for being too loud after two songs. Too loud for common courtesy! Coming from the land of the Stooges, Tyvek, and MC5. What the *fuck*, Detroit?
Andrew: It was a bullshit, abandoned neighborhood. No one in the crowd protested.
Josh: The crowd wanted us to play. Then went to hang out with this band we were supposed to play with, Sros Lords. We go to the liquor store to get some booze and they end up naively inviting dudes that were trying to sell us heroin back to their place—in Detroit, in the middle of nowhere. I was already worked up from the show, and I'm, like, "Great, these dudes know we have equipment in our van. This is not vibing well with me." The dudes drive by and look like they're casing the van out. They turned out to be nice guys, but I just decided to sleep in the van. Sros Lords were nice as hell. Total Detroit mutants. We're playing a few shows with them and Whatever Brains next month. I'm pretty excited.
Andrew: Back to sound, I don't think we are unreasonably loud. I'm a sound guy in Atlanta, and I deal with all kinds of things.



Yeah, we are loud, but we are *supposed* to be loud. You should know what you are booking. Don't book a loud-ass punk band if you like your ears.

MRR: You are all in other bands. Would you care to talk about those bands?
Josh: Bobby and I have a new band called Uniform with our buddy Matt Hatcher, who's in Cheap Art. We just started showing Bobby's brother Dave the songs on second guitar. That, honestly, got started to play a show with some friends because Wiggins was on tour in Europe. I called Bobby a week before he moved here and was, like, "Hey, we are starting another band so we can play this Neo Cons show and this White Lung show while Wiggy is gone."
Bobby: I was, like, "Cool."
Josh: We are about to record our demo once we show Dave all the songs. It's along the lines of my writing in Wymyns Prysyn, but from some mutant funereal Oi! perspective. I've been listening to a lot of No Trend, Partisans, Rudimentary Peni, and Crisis, so that's kind of where I am culling from.
Bobby: I also play in G.G. King, a.k.a. the Greg King Experience. I'm really excited about that. G.G. King was one of my favorite Atlanta bands before I moved here. I had my fingers crossed that I might get asked. As with a lot of bands, drummers fall through.
Andrew: We should mention that you are our fifth drummer in four years.
Josh: And final.
Bobby: You're fucking right. Wiggins plays in G.G. King as well.
Andrew: It's a lot of fun. They are my favorite band in Atlanta. Greg writes all the songs, so all I've got to do is show up and play guitar.
Bobby: It's awesome being in a band that doesn't need any tweaking. You have no reservations about coming into that.
Andrew: The songs are always awesome. We're fucking professionals, man. We learn two covers in ten minutes. I also play in this band called Hawks. It's a noise rock band. A couple of the members are older, so we aren't touring much anymore. We have a larger following in Europe than in America, so we are just biding our time and saving up so we can go over there every couple of years. It's fun. They treat you like kings over there. We did a tour in August, and it was the worst tour I've ever been on. We were out with another band and their van broke down before we flew out there. Five or six people at every show. Our van got broken into. The guitar head we were sharing broke. Our singer broke his ankle. It wasn't worth it. So we basically play once every six weeks in Atlanta.

MRR: What does the future hold for Wymyns Prysyn?
Josh: We're about done with an LP right now. We're going to start recording this week. It's coming out on Drugged Conscience of Florida. I'm super stoked on that. Our friend Chris Donaldson, an awesome dude, runs it. We're just trying to finish that up.
Andrew: We're doing a few days with our brothers in Whatever Brains and Sros Lords at the beginning of January.
Josh: Then we get back to touring when the LP comes out. We'll hopefully hit the west Coast. It's my dream to tour Australia. There are so many good friends and bands down there.

MRR: Any last words?
We've got a lot of great stuff going on in Atlanta. Some newer bands that deserve shine include Rapturous Grief, Cheap Art, Get High Boys, Dasher, Acid Freaks, and Mercenary. We'd also like to give shouts out to our North Carolina homeys Joint Damage, Stepdad SS, Whatever Brains, Meat Group, and Sorry State Records. We have a great house show spot that we can do shows at on Sundays if you are on tour. We also have a monthly punk night on Mondays. Thanks, *MRR*!

Contact.....................ornetteflesh@yahoo.com
616 N. Highland Ave. #4, Atlanta, GA 30306

BL'AST!

THE EXPRESSION OF POWER 3 X LP//CD

Santa Cruz, CA hardcore legend:
Bl'ast! recorded their debut several times before finally emerging from the studio with their cult classic masterpiece:
" The Power of Expression". . For the first time ever an alternate version (the Track sessions) of this album is officially available. Also included is a 28 page booklet with amazing Bl'ast! photos from the mid-80s. All tracks (re)mastered by Brad Boatright.
***Lp version contains a exclusive unreleased demo.
TRIPLE LP SET!

OFFENDERS

ENDLESS STRUGGLE/ WE MUST REBEL/ I HATE MYSELF 2 X LP//CD

The Offenders were formed in 1978 in Killeen, Texas relocated to Austin in 1980 and became known worldwide as one of the premiere hardcore bands from Texas. Alongside their peers: D.R.I., M.D.C. the Offenders completely ruled the 80s HC scene during the infamous Reagan-era. Southern Lord is honored to present a collection of all their recordings on vinyl. Gatefold jacket with the original covers faithfully replicated.

SOUTHERN LORD

NIGHT BIRDS / "BORN TO DIE IN SUBURBIA"
OUT NOW

STILL AVAILABLE:

062: KREMLIN "Will You Feed Me?" 7"
060: SECTARIAN VIOLENCE "Upward Hostility" LP
059: BIG EYES "Almost Famous" LP/CD
058: SICKOIDS "No Home" 12"
057: BIG EYES "Demo 2010" 7"
056: THE SHIRKS "S/T" 12"
VC001: BARGE "No Gain" 7"

OUT LATER:

060: 86 MENTALITY "Goin Nowhere Fast" 12"
063: STRIKING DISTANCE "March to your Grave" LP
066: RED DONS: "Notes on the Underground" 7"
067: COKE BUST "Confined" 12"

GRAVE MISTAKE RECORDS
P.O. BOX 12482 RICHMOND, VA 23241
WWW.GRAVEMISTAKERECORDS.COM

JukeBox Records Singles Club

Bands of Today doing originals and covers from the 80s and earlier, specifically made for Juke Boxes and Collectors. Every B-Side is a Cover song.

$30 for 6 Months and $60 for a Year! Every Month you get a new 45. Subscribers receive a secret 45. That means 7 * 45's for every 6 Months and 14 * 45's per year! Ltd Edt of 300. Custom Center hole adapters and tons of other cool info & stuff. Okay to PayPal, but add $5 for PayPal. No Charge for Dwolla. Email: orders@luckylacquers.com

Absolutely! Sign me up for this radical experience!!!

Here is my $$$!!! Extra Charges may apply for Int'l Shipping

☐ $60 Full Year ☐ $30 6 Months

Name

Email

Address

Current Schedule !!!	Coming Soon 2013 & 2014!!!
JAN'13 Thee Chemicals (Poison 13)	Bobby Jo Ebola & The Children MacNuggets
FEB'13 Mac Blackout (Dee D Jackson)	The MoonRays
MAR'13 Now In 3-D (DEVO)	The Hemingers
APR'13 Rad Company (Madonna)	Toys That Kill
MAY'13 Banditas (Prince)	2 Left Shoes
JUN'13 The Hot Toddies (The GoGo's)	No Paws

Make Checks to "Lucky Lacquers" 6907 University Ave , #224, Middleton, WI, 53562

STRANGE ATTRACTOR: THIS IS TOTAL SHIT

You might know brothers Jeff and Mitch Houle from the pop-punk trio Statues, the throat-shredding math-rock of Varge or their earliest good-time garage incarnation, the Havocs. However, the project that best showcases the Houles' warped brilliance is thee almighty Strange Attractor, one of Canada's greatest underappreciated exports. Bursting from their Sudbury, Ontario basement like a convict experiencing his first taste of sunlight, they cram in more ideas than Pink Flag-era Wire with the spazzoid menace of the Spits, Godzilla-sized drum fills and a Gremlin on vox. Their new dish, Back to the Cruel World, is as an assembly line of wig-flipping hits that spin by so fast you'll have to drop the needle again to figure out what you just heard. I called up Jeff to get the skinny on his musical history, the lore of B.A. Johnston and a songwriting process that may only make sense in his mind. Interview by Jesse Locke. Photos by Andrea, Nico Taus, xkidx and Rad Party zine.

MRR: The first time I saw you and your brother play was a Varge show in Calgary five or six years ago. How young were when you started making music together?

My first band with Mitch was the Havocs. That started around 1996 with me and two other guys, one of them being Rob from Statues. We were doing garage-punk and stuff at the beginning, but Mitch wasn't in the band yet. I moved to Waterloo for four years and when I was away Mitch took over on drums. Then when I came back I joined again on second guitar.

MRR: Did you play music as kids before that?

I'm eight years older than Mitch, so for the longest time, we didn't hang out. It was only when he turned sixteen or seventeen that we started jamming. Eight years seemed like a huge gap, especially when we were kids. He was playing with toys when I was in my first bands. Then he grew up and got into music too.

MRR: He must have seemed like a little punk when you first started jamming.

Well yeah, he was just a kid! He was my little brother. When I moved away for those four years he changed so much. He took my spot in the band and got really into music. That was cool because after that we were really gung-ho to start playing together.

MRR: Do you think he was raiding your record collection and trying to be you?

[Laughs] I don't know because I wasn't here! His tastes definitely changed in the same way mine did when I started playing with Rob and Paul though. We were both meeting new people, raiding their record collections and kind of trying to be the bands we were listening to, you know?

MRR: I'm the oldest kid in my family, and I always wished I had an older brother who could get me into cool stuff!

Yeah, I'm the oldest too. I didn't have anyone to guide me through music, so I had a really shaky start. When I was young I listened to shitty-ass hair metal. I would watch Indie Street and the Wedge on MuchMusic back when it was kind of relevant and actually talked about bands. I went through everything from hair metal to real metal and eventually into punk, '60s stuff and weirder stuff.

MRR: So you could have easily ended up in a glitter bar band if your life had gone another way.

Yeah, it could have gone any way! I doubt that would have happened though, because I still knew what I liked.

MRR: My experience of Sudbury is basically limited to your house, the Townehouse and that gruddy basement underneath. What else can you tell me about the city?

I really like living here, and for the longest time I felt like I had to stick up for it. People would say, "Aw, it sucks" or "There's nothing to do." Then we started doing shit and fun things for people to do! Whether it was putting on shows or DJ nights, we just made it happen. We were trying to show people that it was easy to do anything in Sudbury. You can do anything you want here. Honestly, everything is new. People's attitudes are changing a lot too. There's a new pride in Sudbury, and people are opening up smaller bars downtown, rather than out where the big box stores are on the outskirts. It's central Canada in the middle of the mountains, so it's great for touring. You have to live somewhere. I don't know, I like Sudbury...

MRR: Totally. The show we played there was a lot of fun, and people seemed to be really excited.

It's not really scene-y. People are kind of excited about everything, and it's not really divided. You'll see punk bands playing with other kinds of bands, and it actually works. Sudbury is a small town, you know? It's not like you're going to get 300 people at a show anyway.

MRR: That night we played, one of the cast members from Sons of Anarchy was there and people were flocking around him, which was pretty hilarious. But I mostly remember people going nuts for B.A. Johnston.

B.A. has probably played that bar 30 times. He built up the audience just by putting on a good show every time he's here.

MRR: He's the hardest working hobo in Canadian show biz.

[Laughs] I believe it! I remember his first show in Sudbury because it was with the Havocs. My friend Mark from this band called the Sourkeys, from Waterloo, asked me if we could hook up their buddy Christian because he wanted a show. I was like, "Alright!" That day I got a call, "Hey, it's Christian. I'm at the bar." It was fuckin' like four o'clock in the afternoon, so I said, "What are you doing there now?" He said, "Can you come pick me up?" So I was like, "Alright." I had no idea what he looked like or who he was, but I saw this guy and thought that had to be B.A. Johnston.

MRR: What did he look like back then? Was there a young, handsome B.A.?

Kind of the same. I think he looks better now!

MRR: Between your different bands, how much touring have you done in Canada?

We did quite a bit with Varge, all across the country. With the Havocs we did a lot of southern Ontario and Montreal weekend stuff. Lots of gigs on the east coast but we never went out west. We played pretty much everywhere with Varge.

MRR: I guess that's how I would have seen you in Calgary.

I had a broken ankle and crutches at that show. I had torn a ligament in Edmonton the night before, which was the worst.

MRR: These days it seems like Strange Attractor are doing a lot more touring in Europe.

We did one European tour last year with Strange Attractor, and went over a few times with Statues. Statues is done now though, so we're pretty much focusing on Strange Attractor for now. I don't know what's next, but I'd like to do something in the spring for this new record. I kind of want to go to the west coast of Canada because it's been a long time since we've been there, and I think it'd go over well.

MRR: How does your songwriting and recording process work? Do you start off doing everything yourself before you bring it to the band?

Yeah, I do the albums completely myself. I record the whole thing and they'll hear it when it's done, unless I want to start playing the songs before the album is out. It's just my thing that I do alone.

MRR: Do they reinterpret the songs then, or are you teaching them the parts? How does that work?

It's a bit of both. Sometimes we'll switch it up live to make it sound different. Because of my writing and recording process it can be hard because you're almost trying to recreate these mistakes, you know? I write my songs starting with the drums. I usually just play for 45 seconds to two minutes or whatever without anything in mind. I might have some kind of structure or patterns, and then I'll just sit down with a guitar or bass and try to squeeze something in there. That's how pretty much all the songs came about.

MRR: That's super cool. You can really hear that emphasis on the drums since a lot of songs start with a fill or are really drum heavy. I think that's awesome.

Yeah, it's kind of weird! Sometimes the drum accents won't appear where you expect them to. They'll be with the singing, or misplaced where they might appear traditionally. That kind of thing goes away when we play live sometimes, because it just doesn't make sense.

MRR: Would you say your brother is on par with you as a drummer now?

No, I'd say he's better! He's pretty fucking awesome. I couldn't imagine playing with another drummer. He's so solid and I can totally rely on him. It's such a comfort.

MRR: Did he learn from playing in bands or take lessons?

We have a musical family. My dad played in bands and my sister played music. Everyone pretty much played guitar since we were kids. My parents always had music on in the house, and encouraged us to jam. They bought us instruments and were totally backing us. It came pretty naturally and honestly. We always had a guitar in our laps when we were watching TV and would play along to commercials.

MRR: Were you air-drumming to commercials too?

Oh yeah. We used to build drum kits out of Tupperware. Before Mitch was born I would have kits with margarine lids for cymbals on pots and pans and shit.

MRR: There are so many amazing songs on the new record, but the three that really jump out at me are the "Total Shit" trilogy. Were those inspired by anything in particular?

"Total Shit" was an inside joke with the band No Problem that we toured Europe with last year. That's how we described everything, and we just kept saying it over and over again. I came back and decided to write these songs called "Total Shit."

MRR: Do you have a shitty job or some shithead in your life getting you down?

Yeah, I'd say so. Everybody does sometimes.

MRR: Why did you decide to go with Mammoth Cave for this album?

When it was ready I sent it to a few people that I thought might be interested in it, and Paul from Mammoth Cave was excited right away. I really wanted to do this album with a North American label. Most of the other stuff came out in Europe, which was awesome and I have nothing bad to say about any of those labels. However, I just feel like the band went almost completely unnoticed in North America, and thought it'd be a good move to do a record here. All the European label guys agreed and told me to do it. So we'll see what happens from here. When Paul wanted to do it I was totally into it.

MRR: Are you guys rock stars in Germany?

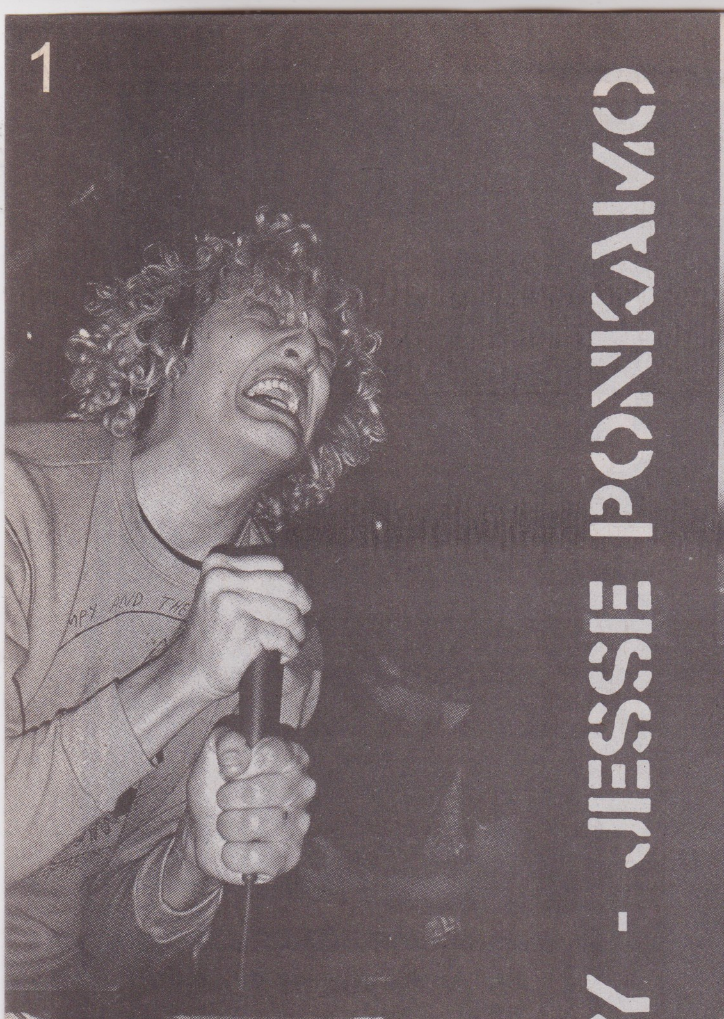
[Laughs] No, not at all. The hospitality is really different over there though. You would never have to ask for a place to stay, or food or drink tickets. It's all part of the deal. You show up somewhere and they have everything set up for you. People love to buy records too, so you sell a lot more playing shows over there.

MRR: Last question: Do you consider yourself a lifer?

Yeah, for sure. I mean, this is the only thing. I've been doing it for so long now, and my future plans always involve music, so I don't think it's going to go away. I remember seeing Nomeansno play ten years ago, and it was Rob Wright's 50th birthday. He was playing so well, it was fuckin' awesome! He was actually rocking out and sweating, which a lot of 20-year-old bands don't even do. That was reassuring, and I realized I didn't have to stop playing punk music because of my age. I just thought, "Fuck, this guy rules!"

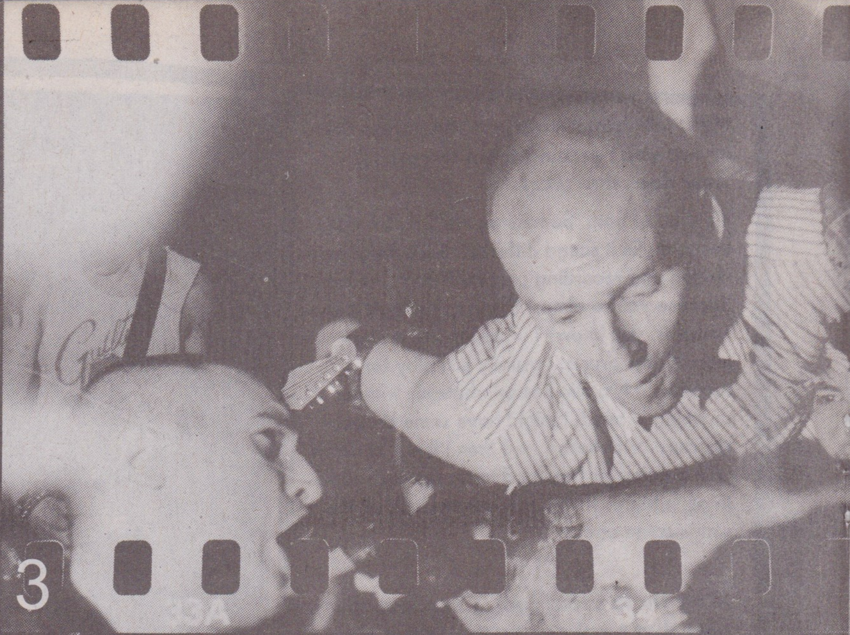
Back to the Cruel World is out now on Mammoth Cave Recording Co. in Canada, and FDH / Ressurection Records in the USA.

PHOTOS BY - JESSE PONKAMO



1

2



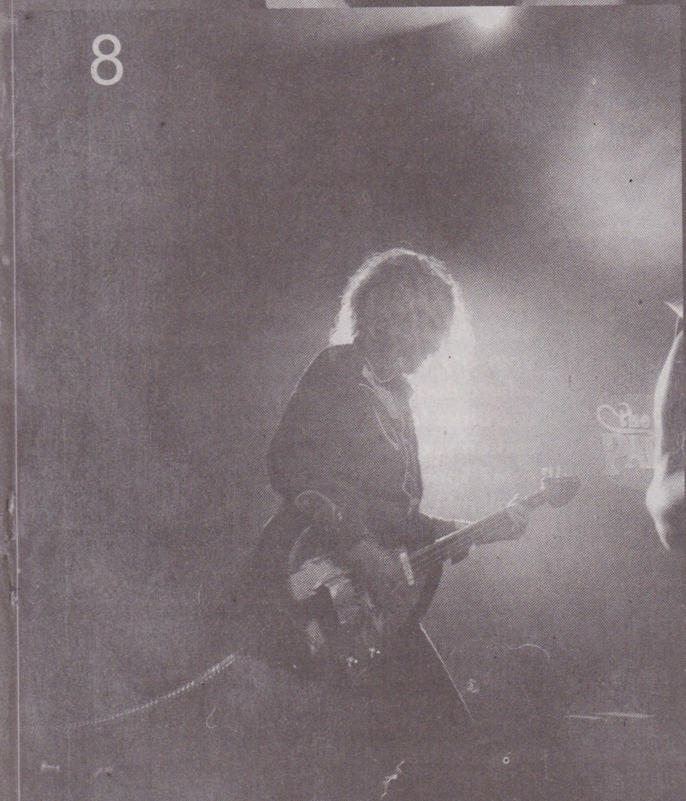
3

4

5

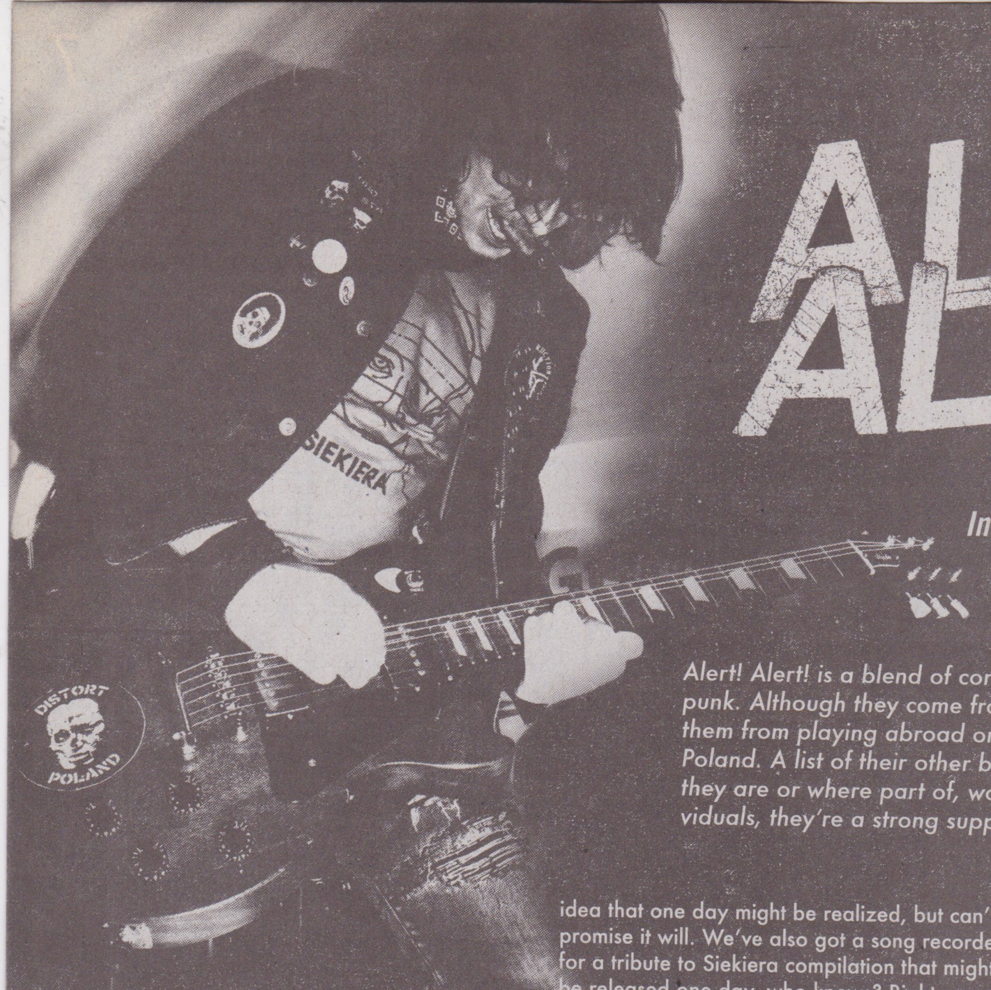
6

7


8

9

1: BIG ZIT 2: GAG 3: CULO 4: HOLY SHIT
5: JON FROM CULO 6: REALITY CRISIS
7: LUMPY AND THE DUMPERS
8: PIERCED ARROWS 9: MARKED MEN



ALERT! ALERT!

Interview by Maciek Yama Arashi. Photos by Maciek and Kaja.

Alert! Alert! is a blend of contemporary raw style with Polish '80s punk. Although they come from eastern Poland, it doesn't stop them from playing abroad or releasing their records outside of Poland. A list of their other bands, zines and other activities, which they are or where part of, would be long. As a band or as individuals, they're a strong support to the DIY scene.

MRR: Alright punks, gimme your names/nicknames or other details you think might be relevant.

Olo: Hi! My name is Olo. I operate the mic and delay effect. I'm the only band member that doesn't live in Lublin, but my transfer to the band was natural, since I've been friends with the local punk crew for years.

Mike: Hi, I'm Mike Champagne. I steal riffs for the band and "play" guitar. I also stand behind all our graphics so far… I will introduce the rest of the band. Yaga plays drums and our new bass player's name is Miłosz. Olo was too timid to mention the fact, that he plays bass in Chorygen, a Łódź based crustcore band. Yaga also plays drums in Miraż, an all-girl punk band based in Warsaw. At the moment I also play bass in Knife in the Leg, and guitar in another band which is too new to mention.

MRR: What have you released so far? I know there was a plan to release a live cassette, right? What are your future release plans?

Mike: So far we released two 7"s (the self-titled 7" as a five piece, and Zemsta 7" as a four piece) and had two songs on benefit compilations (Illegal by Choice 7" and More Than Music 2xCD). All of the songs from the releases I just mentioned were recently released on a cassette in the US by Todo Destruido. The idea for the live cassette was an idea given to the band by Hubert from Blinded Records. It's an idea that one day might be realized, but can't promise it will. We've also got a song recorded for a tribute to Siekiera compilation that might be released one day, who knows? Right now we're in the process of writing new songs, hopefully for a 12", but we'll see what the future brings…

MRR; Tell me the story behind you guys releasing a cassette with both 7"s in the US?

Mike: To be exact it's not only both 7"s, but also the two songs from the compilations I mentioned before. The story behind releasing the tape is quite simple. In 2010 we played three shows with Deskonocidos and Vaaska. In 2011 we played one show with Criaturas. We got to party, hung out and a result became friends with Eddie and Dru who play in the above mentioned bands and also run Todo Destruido. They liked our band and proposed to release a cassette. As simple as that. High five to them, they're awesome folks!

MRR: What would you like to achieve as a band? Any specific direction for a tour?

Mike: We recently had another line-up change—this time we had to change our bass player (before we lost Patrycja as second guitarist after she moved to Barcelona to sing in Belgrado) and are in the process of stabilizing again, but things are going well—Miłosz, our new bass player is learning the songs fast and we're also in the process of writing new songs. My hopes are that the process of stabilization continues and that everyone involved will find more time for the band. So far we only did a two-week long tour, mostly in Scandinavia, which was fun, especially since we recorded our second 7" during the tour, thanks to Kenko (Meanwhile, Imperial Leather etc…) who gave us the opportunity to record at his studio when he saw we had a day off. I'd love to tour the States and Japan of course, but so far the next tour plan is still European. ;)

Olo: For now I'd like the band to be ready to play gigs on a decent level again. Because of the line-up changes things were slow for a while. Yet, plans are optimistic. We're going on a small tour of Western Europe. Thinking about releases—I'd love to finally release a 12", I'm slowly getting sick of releasing 7"s…

MRR: In aninterview with Lublin punk band Amen, done over 20 years, ago your city was characterized as "a place where dogs bark with their asses and use dicks for drinking water." Do you reckon such a description is still accurate? Speaking both socially (so called "Poland C") and counter-culturally.

Mike: Twenty years is longer then I've been into punk, but things have changed for sure. The life status in Lublin has risen, but still is pretty low in comparison to bigger cities, or cities closer to the western border. It's still pretty hard to find a decent (or any) job. The punk scene has grown old… Now it seems that the average age at shows is 25-30 years old… young people aren't attracted to punk anymore. It's the clubbing scene, hip-hop or new wave of nationalism that they're into… it's pretty sad and I don't know the solution to the problem. You can sometimes witness some young gutter punks when you walk through the city centre, but they almost never come to shows, they're not interested in the DIY scene,

they're only into "bigger" bands or even just the looks and alcohol, drugs etc... When I got into punk in the late '90s it was quite normal to see even 200 punks come to a "punk market" (it was an event held every two weeks in the late '90s/early 2000s where you could hang out and buy all sorts of punk merch—everything from pins, patches, shirts to tapes and records...). Now it's a huge success if you get 100 punks come to a gig... But when I talk with older punks they claim that, although the scene used to be much bigger, it was never as organized as it is now. We just lost a collectively run venue after seven years of existence (last three years it was squatted). We lost it only because the city sold the allotment on which the building stood and there was literally no chance of defending the place. We've already got a new building, which should be ready in March. The older punks had such a venue in the mid '90s and it existed only for one-and-a-half years... I guess that means something. There's also another semi-squatted building, which is run by another collective, mostly anarchists and other freaks, not many punks involved there though. Food Not Bombs has been running for over eleven years now (active only in winter time). The new rise of nationalism gave birth to some new antifascist activities. So I guess things are not as bad as they seem.

MRR: Has punk ever made you feel embarrassed or ashamed?

Olo: Entering adulthood (as pathetic as this sounds) you meet lots of different people from different "worlds". There's no point in hiding the fact, that sometimes it's hard to admit that you enjoy travelling 400km to play a gig in a sweat-scented basement with one light bulb above the stage; play for 20 minutes, sleep on someone's floor and at the end still have to chip in, because the money you got paid wasn't enough to cover expenses anyway... Try explaining that to "normal" people, try convincing them that you enjoy such a lifestyle... Try adding being vegetarian to the mixture... Sometimes it's just better not to "come out" to "normal" people. But still, I don't think it's a matter of shame...

MRR: A question to Olo. I know you keep track of the current Polish hip-hop scene. I'd like to hear your opinion on which scene (HC/punk or hip-hop) has more to offer in terms of lyrics and message.

Olo: The advantage of the polish hip-hop scene is that its message reaches a lot more people. It's a bit sad, but the world has changed... so did the people and their musical taste. It seems that today's youth doesn't feel the need to rebel and that their musical taste has gone dull. The message of the punk scene still has lots to offer, but I miss something of an actualization of topics... sometimes I wonder how a D-beat band would sound singing about the threats behind Google or the plague of Facebook? The hip-hop message speaks about the issues of today and that's more attractive and reaches a bigger crowd. And the way the lyrics are written also has a meaning... simple, colloquial, everyday language. If you try using such language in punk you'll most likely be accused of being a scribbler.

MRR: Referring to what Guernica Y Luno sang about—do you think that punk should try and change the unchangeable? If so, then by what means; with the use of direct action or inspiring lyrics? Do you think that it's still possible to inspire people to take action into their own hands through lyrics?

Olo: I can continue the answer I gave to the previous question... If something is to inspire (especially) young people, it has to touch their lives personally. Poetic lyrics about fighting the system don't touch people anymore... so these kinds of lyrics won't break the "evil world". Speaking about outer-musical activities, it's not that bad. Being focused on our punk ghetto—lots of people are involved in squatting, antifascist activities or involved in anti-eviction actions or fighting for animal rights. Because let's face it, the majority of punks I know are more or less involved in something I just mentioned. Of course it's a known mechanism, that its radical lyrics first attract a young mind and I guess they still can fuel young punks to action... but I guess we should really ask them, not us!

Mike: Punk changed my life. For example it helped me become vegetarian, it helped me raise some political and social awareness. Talking to some younger punks, I know it still has an affect on some of them. Those who aren't affected mostly leave the scene quite early anyway... The problem isn't with punks, but with people in general. Most of them feel cozy and secure enough not to feel any need to rebel or change the world around them. It makes me sick...

MRR: When reading your lyrics I feel lots of hatred against society and its hypocrisy, backwardness and ignorance. Apart from the fact that I really dig your lyrics, they perfectly fit the musical style you play. Do you think that by forming a band in a specific style of music you condemn it to a pre-set form of expressing your message?

Olo: You mean this whole D-beat genre thing? Then yes, I guess we fit... Musically and mentally we are like a mutated bastard, bred from nuclear-apocalyptic, pessimistic noise played by bands from the '80s. I guess there is some theatre in it, but then again the whole world seem to be one nowadays. The feeling of "total threat" seems to be pulsating in every one of us. Yes—we are part of a scheme of filthy, noisy music and distorted screams. I personally enjoy it... So far we don't lack in new ideas and that kind of punk music is still an inspiration to us.

MRR: As members of a band and also "consumers" of other bands' work, what do you value more: studio recordings or live performances?

Mike: I enjoy both actually. I love to play live and I really enjoy time in the studio as well. I love listening to records, but of course no record can beat a good live performance... But those seem to rarely happen. Many bands play like they're forced to do it, they don't give out any energy, they stand on stage like stone statues... I hate that. It ruins it for me. I mean for fuck's sake—you're a hardcore or punk band, you're not playing in the opera, jump around, smash your head with a mic, do something...

MRR: What do you think about the review of your Zemsta 7" in MRR?

Mike: Well... I had a blast reading it, ha ha! But seriously... dear reviewer, next time please lay of your drugs while reviewing records. Why you ask? Well... to quote the review, "Why doesn't this band sing in Polish? It would add soul to this release and would change the sound of the band from reproduced to unique". Well... we actually do sing in Polish (not English). I don't know where that came from, but it made me laugh out loud!

MRR: OK, I guess that's all I wanted to ask... Any last words?

Olo: Thanks for the interest! Cheers to all of our friends!

Mike: You can download all our releases for free (just type "0" as price) from our bandcamp page. Stay punk!

Band contact:

kontroll83@gmail.com

alertalert.bandcamp.com

DISTORT POLAND

"I guess there is some theatre in it, but then again the whole world seem to be one nowadays."

STRAIGHT CRIMES

I can't help seeing Oakland's Erin Allen as a sort of renaissance man. Established as a visual artist; Allen is also abundantly active as a musician. Most in the Bay Area would be familiar with him for his parts in such noise rock and art punk bands as Sisterfucker, Work, Child Pornography, and High Castle. I first crossed paths with Allen in the spring of 2013 when I was crashing on the couch at the Huffin House, where he lives. At that time he was just launching a new project, an abrasive two-piece punk band called Straight Crimes. Won over by the grit and the hopeful nihilism of the songs, I sat down with Allen to talk about Straight Crimes, and their new 7" record. Interview by Brandon Freels. Photos by Adrian Saenz, Kelby Vera and Shayna Yates.

MRR: Where did the name Straight Crimes come from? What does it mean?
The name is old. It's been around for a while. I came up with it when I went on tour with Child Pornography. Because people were having trouble with that name I came up with Straight Crimes.

MRR: As an alternative?
Kind of an alternative. But I had also made some music as Child Pornography, and put it all on a CD, and called that *Straight Crimes*. And I was pretty much playing that music for the tour. I was watching the TV show Cops while making the music, and I sampled from it heavily. And I swore not to watch Cops ever again after that (laughs). The name to me means the straight life is not void of criminality. It's dealing with marriage and its dealing with things that are…

MRR: The straight life in a conformist sense?
Yeah, and I also just think the name is funny. I just chose to use it because I had been in bands with fucked up names, and I just thought this was more open-ended.

MRR: I remember you were telling me once that people thought Straight Crimes had to do with "straight" as opposed to "queer."
Yeah, I got a lot of flack for it at first. Some shit happened on the internet (laughs). That shit happens, and it only happened one time, but yeah I got flack for it at first.

MRR: How would you define Straight Crimes? A friend of mine called it "garage rock," and I don't really see it that way. How do you see it?
Blues punk. I mean, I just try to write songs with a guitar, and I pay attention to what has been done before with other guitar music.

MRR: I see it more as a sort of stripped down punk rock.
Well, there are flourishes there. I guess what I do with the guitar sometimes, there's all that twang thing that I do. I mean, I'm not offended by being called garage rock. Some people would be.

MRR: Are there any particular bands you were influenced by?
I think what formed me as a guitar player was being a bass player first. And then I got turned on to Arab On Radar, and that taught me how to play guitar. I feel like I steal a lot from the B52's, because there are a lot of moves that they do that I totally rip off. That guy had like two or three strings, and I basically play the guitar like I have two or three strings, even though I have five. And the detuning came from wanting to sound like Arab On Radar and Pink and Brown. Pink and Brown was an old John Dwyer project from San Francisco. I guess in general, I listen to a lot of jazz literally all the time. Mainly Charles Mingus, Eric Dolphy, and Roland Kirk. Jazz and Elvis. Lots of Elvis. I am disappointed at the punk view of Elvis. People in the underground generally dismiss him. I don't think you have to like his music, but to hate on Elvis in a conceptual manner comes from an uninformed and ignorant point of view.

MRR: It's interesting that you started as a bass player, yet Straight Crimes has no bass player.
I guess I play all the bass parts on the guitar. I've been thinking about that a lot lately, especially now since I don't have a drummer (laughs). It's always been a question whether or not to get a bass player, to sound fuller or whatever. But the whole thing about having a bass player for the band, especially in its recent past when I still had a drummer, is that this person would be doing essentially what I'm doing, and I would be telling them what to do, and they would just be another face. And I'm fine with that because it would be cool to have another person there with us, because maybe the audience would get bored with looking at me, and then looking at the drummer, maybe they would need to have someone else to look at too? But then that's all

the bass player would be, and they would be this person that I'd be bossing around, and I don't want to tell someone what to do. So that's always just kind of made me nervous about having a bass player.

MRR: Are you going to go with the drum machine from here on out? Because you've had two drummers now, right?
Yeah, I mean, essentially both drummers—Mick Crosby and Brad Bingham—have just had to leave town for one reason or another. I have experience with a drum machine because of Child Pornography, so I just decided to go for it and try it out. And it's working. I made some four-track recordings. That made me feel a little bit more confident about it. There's going to be a handful of drummers helping me out. Thomas from Baus, and Steven from Processors, are going to help me out for a couple of gigs in March.

MRR: Didn't you play drums in another band?
I've played drums in Sisterfucker, and I played drums in Work. And I also played drums in a band called Fuck You. Now I'm in Violence Creeps playing drums.

MRR: How did you transition from Child Pornography to Straight Crimes?
Well, Child Pornography is punk music. It's keyboard music. I had a drum machine. It was blues punk too. It was like the Screamers. I mean, the Screamers were just playing their instrument. They weren't playing arpeggios. They weren't hooking up their keyboards to sequencers and shit. They were just playing their instruments, and that's what we were doing.

MRR: Was it just transitioning from keyboard to guitar?
Yeah. I mean, I played guitar in Child Pornography, but then I stopped. And then I started playing guitar again because of my other band High Castle.

MRR: Let talk about your new 7" for a minute. You have a lot of songs. Why put these four particular songs on the 7"?
Because they were the best ones.

MRR: You think they're the best ones?
Maybe, yeah. It was all about math. It was going to be a 12", and then I thought that would be unwise because we aren't going on tour or anything. We don't have a van and we don't have jobs. It just seemed more economical, because people don't fucking buy records from bands here, they buy smaller things like tapes and 7"s.

MRR: What's your favorite song on the 7"?
"Punch a Flower" is probably my favorite song, or "It's a Shitty Night." I chose those songs because they all seemed to have the same feeling. Like on the *Wack Emcees* tape, those songs are from the same recording session, but are more grindy, and more straightforward punk. These four are more like pop songs, something that someone would just want to sing along to.

MRR: I wouldn't say "pop," but the 7" is more melodic. And the tapes seem more noise rock, more gritty.
I would agree.

MRR: There's a phrase from the song "Punch a Flower" about "wrathless abandon." Do you think that pretty much sums up what you're going for?
Yeah, I mean, that's my worldview. I just write the songs and I don't think of words until after writing the songs. I mean, they're full of intent. "Punch a Flower" is a song about punk music, it's about being disappointed with punk music while being a punk, or growing up with punk.

MRR: Is that why on the inside of the 7" jacket it says "punk is not a virtue"?
Definitely. It's like, I want to be punk but I don't know why I want to be punk. That's my angle. That's where I'm coming from. That's why the words are what they are. The "punk is not a virtue" thing is something I came up with because some people who are punk lie, cheat, and steal. I mean, punk music is something that has been around for—when was the first Black Flag record, 1978?—and it's now 2014, and punk was way before that record, and we keep doing it, and we do it for a reason. But we forget that we are ripping off rock n' roll and jazz and blues. And people forget about all this stuff. So "punk is not a virtue" is about that. But it's also about punks are shitty and stupid most of the time. I mean, um, I'm shitty and stupid (laughs).

MRR: Would you say that sums up your lyrics?
Yeah, yeah. And I like writing songs about God and shit.

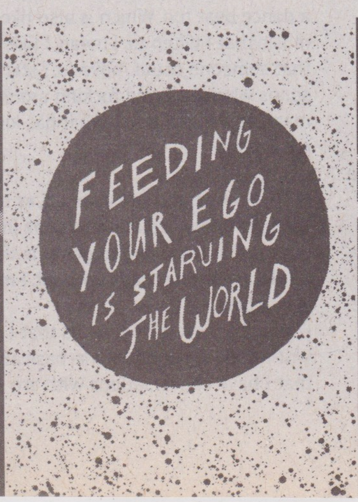
MRR: Yeah, one of my favorite songs is called "Spiritual Nada." It's from one of the tapes.
I have a weird religious background. I grew up in a weird evangelical Buddhist shindig. I feel like I grew up with the same grammatical religious bullshit that everyone else grew up with if they grew up in a religious household. Every world event that is major and is affecting our lives is touched with religion. And so how could I not write about that. I just wrote a song about Heaven. (laughs)

MRR: So you have two cassettes?
The first cassette was with the first drummer, Brad Bingham, and some of those songs are on the next cassette. The first cassette also features a bass player that we got off of Craigslist. His name is Jeffry Ribz. I put out a Craigslist ad, and he answered it. He just jammed to the songs. But then he wasn't really available for the next tape, and he just sent me a poem, and that's why there's that poem in the second cassette. I mean, the second tape is basically just what couldn't make it on the 7". It's just from the same recording session. And side two is just a bunch of live jams.

MRR: I know you're a painter. How is your visual work connected to your music? I mean, I can see you put a lot of work into the jacket of the 7". I'm just trying to find a line between what you do visually and what you do musically.
The posters are the most direct thing I do that you can assign to my music. The poster series is influenced by the art of flyers, and protest language, and just, you know, attitude. I feel like it just makes sense for me to continue doing that. It's from tour lingo, and conversations that I have with my friends, and lyrics of my songs or other bands lyrics. So that's a direct connection right there. Not to say that isn't in my other art, but for that poster series there's always an exchange. And it's always easy for them to be right there at a punk show to sling them or give them to friends.

MRR: I find the use of the term "protest language" interesting. Do you think that influences your music at all?
Oh yeah definitely. I guess more in an utterance way, more in the way in which I sing.

MRR: The disconnect for me is that I understand your protesting, but I don't know what you're protesting. I don't really hear Straight Crimes as a political band, yet there is *something* that you're protesting.
I don't want Straight Crimes to be a political band, but it is. What I want is for people to get a glimpse, get an idea, and then to form their own idea, form their own thoughts. I don't ever want to give somebody an answer. I generally try to pose questions. But as of late I'm trying not to *just*



pose questions, but also tell stories and be more narrative. But generally my attitude is to pose questions. I mean, that's what the band name kind of is. Straight Crimes is kind of a question.

MRR: There's a confrontation. But I feel like it's in a more social way. Do you feel like art needs to be confrontational?
Generally, yeah. I participate in making confrontational imagery. That doesn't sell, but that's what's remembered, and that's what's discussed. There's all sort of art that is sold that is rich people's wallpaper.

MRR: Some of your lyrics from "Punch a Flower" are "it's easy to perceive, what you want to see/ cough it up and call it blood it's so simple to name it love." What can you tell me about that?
Shit. I don't know where that came from.

MRR: I think you're talking about the phoniness of expression, in a way. It's easy to put something out there are say, "this is my statement about the world." But maybe there's not always something behind that.
It's hard for me to have a conversation about my lyrics, because my lyrics are pieced together. The way that I'm going to sing is pretty dictated by the music once the song is written. And I'm singing ad-lib, phonetically, making a mess of myself. And then lines work there way in. I guess that part in that song right there, well, I guess that first part is about High Castle breaking up. And the second part is about me falling out of love with somebody. All this different stuff happening. All these different things happening in different stages of when that song was existing.

MRR: Well, you talk about the breaking up of the band, and then the breaking up of a relationship. There are things that tie these words together.
Yeah, I don't know if I can give you an answer. (laughs) For the most part, High Castle was a totally collaborative band. Maybe two songs I totally wrote, but the rest was just us jamming it out. "Punch a Flower" was one of the songs that I totally wrote for High Castle and we performed it at our last show. The lyrics were not fully developed at the time, or maybe rather, I changed some of the lines when I decided to do it as Straight Crimes. When High Castle broke up, it was weird because we kind of did it as a sit down, round table discussion. We just all agreed that we couldn't write songs together anymore, but still wanted to be friends. I asked if I could still play "Punch a Flower" because I was already doing demos for Straight Crimes. Since I wrote the song and it was the direction I was going in, they said, "Yeah, but the High Castle version will always be better."

MRR: I feel like your lyrics are really personal.
It's funny, I really strive to write lyrics now, but you know when I was in Sisterfucker with Vanessa Harris half the time we were writing the lyrics right before we were going to record the vocals. And now she's in Stillsuit where she sings, but she doesn't have lyrics. They pretty much do what I do right before I write lyrics. (laughs) But they are steadfast, and they are sticking to it. I mean, it's so weird, the pressure to write words. I definitely have the intention, but it's weird that I would want to write the words, because most of the time you're not going to fucking hear them at a fucking house show.

MRR: That's just a way of being expressive, but keeping things hidden at the same time. Do you feel comfortable talking about your lyrics?
No, I don't. (laughs) I wish words could be more heard at shows, but sometimes even because of the singing style, you just can't understand the words. I can't for the life of me understand what the fuck that guy in Sparks is singing about.

MRR: I want to get back to the music. I'm not a musician, but listening to the tapes many of your songs have a "marching" sound. I was trying to figure out where that comes from.
That comes from the Screamers, from bands like Crass. It comes from Sonic Youth's more trotting rhythmic style. The "marching" feel I think is something that I'm very attracted to because there's something about it that's very protest-like, but celebratory at the same time. And also it's like a dance beat too. Which is also like a lot of blues music that I listen to. I mean, I like making music that someone could move to. I started writing songs when I started fucking around with a drum machine. I guess that's what has kind of informed me the most.

MRR: How do you see yourself, as the band Straight Crimes, relating to punk in Oakland? I guess what I'm trying to get at is that you're really a solo artist, and that's unusual. I mean, everyone is in a band.
I'm not by myself. The bands that I play with are writing those songs for me, basically. The friends that I have conversations with are writing the lyrics for me. I feel like I could be making this music with other people just as well as I'm making paintings with two other people. Collaboration is very natural to me.

MRR: So when you say they're writing the songs for you, do you mean by knowing them, being exposed to them?
Yeah, what they do influences me. Nothing we do comes from nowhere. It comes from somewhere. And there's so much different shit here in Oakland that can affect me, and it does. I don't really feel alone. As far as the songs go, I might come up with a song and show it to a drummer, but what they do to it drastically changes it. And sometimes I change what I'm doing according to what they're doing. Even though I'm acting alone I still feel like I'm participating with other people.

MRR: It's interesting because I know the other project you're involved in is a collaborative painting group, Club Paint. That's a really curious contrast to you being in a band where you're the only member.
Well, up to a few days a go I had another band member. (laughs)

MRR: But here you hold the reigns, so to speak.
There is always the person with the intent who is going to take charge… but I'm always open to input. (laughs)

MRR: How do you think it's going to go tonight with just your drum machine?
Oh, it's going to be the best show in the world. The only problem with the drum machine is that it can only be programmed for ten songs. Mick, the last drummer, he knew thirty-five songs!

State of Franklin
"Optmistic Despite the Evidence"
debut full-length out now!

Also releases from:

Them Martyrs

Dott

Rubber Cushions

Sivle si Dog

GIRTH RECORDS
www.girthrecords.com

Featuring Life is Posers, Nothing Mattress, and more! Maximumrocknroll.com/funnies

RAZORC

So several months ago (perhaps more than several) Robert Eggplant and myself found ourselves in Los Angels for their yearly LA Zine Fest. Among the madness and throngs of wide-eyed zinesters, was a table brimming with the latest issues of Razorcake. Behind the counter sat Todd and Daryl (the two main coordinators of the zine). Their purpose that day was to give away as many issues of Razorcake for free as possible. My head swam with questions to ask. I wanted to interview them, not as a friend or a fan, but as a colleague. I have spent a substantial amount of time volunteering for this MRR, and Eggplant has as well, in addition to time spent with Slingshot (a political zine based out of the bay). Daryl and Todd's experience (somewhat) mirrored ours, but also differs greatly. After all, our zines are both collectively-run punk zines and our formats are undoubtedly similar. Yet, as any long time reader would point out, way different. So much so, that you rarely find a punk who reads both MRR and Razorcake every month (I know you're out there though). Robert and myself both have immense respect for Razorcake, and asked to chat for an interview, so as to get a window into their lives and a behind the scene look at how they approach the daily tasks and trials of running a punk zine.

We agreed to meet for an interview behind the Zine Fest building after it was over and their table was packed up. Eggplant and I (in the company of Eric Yee) found a box of fancy doughnuts in the trash and ate them while waiting for our fellow zine comrades to arrive. The interview that followed was off-the-cuff and filled with information that flew in the face of several pre-conceived notions I (and probably you) had of the zine. For instance, Todd is not only vegan but has also never owned cell-phone. He is actually very conscious of the zine's coverage when it comes to race and gender. And he doesn't consider Razorcake to be a "pop-punk" zine, at all. And...well, we'll let you get the info straight out of the horses mouth. Interview by Fred Schrunk and Robert Eggplant. Photos provided by Razorcake.

MRR: Talking about bacon bits on donuts, this may be a good opening question: what kind of things do you like to have while working on the publication? Like food-wise, or other amenities that make it easier?

Daryl: We eat pretty regularly at a spot by headquarters and I'm pretty sure our productivity is attributed to eating at My Taco on a regular basis.

Todd: Yeah, and the Chinese restaurant called Sons, too.

Daryl: Yeah all local spots that we go to like…

Todd: Clockwork

Daryl: Yeah they know our order there…

Todd: Without even asking for it, and I order off the menu because I'm vegan and they're totally accommodating.

Daryl: Yeah they've pretty much created a style of nachos for Todd.

Todd: [laughing] Yeah.

Daryl: They're like, "yeah so we can put pico de gallo on this if you want?" "Yeah that'd be great!" and that's his, it's not on the menu but they know exactly what you want. And yeah we eat there for lunch and it's just such a good break in the day.

Todd: Get a nice walk in.

Daryl: Gives us strength to keep going.

MRR: Do they have a lot of good vegan food there?

Daryl: It's not really advertised but they're all friendly people who will…

Todd: Very happy to accommodate.

Daryl: For sure.

Todd: Yeah we've been eating there for over a decade now, so yeah, burrito diplomacy.

MRR: Well maybe a good place to begin after the icebreaker is what were the origins of how this music zine came about? You were doing *Flipside* before *Razorcake*.

Todd: Yeah I spent five years at *Flipside* and *Flipside* went through a lot of calamity and the main part of the calamity was by some weird wrinkle we put out the first Beck record and it sold really, really well but we didn't get paid… [Interrupted by a guy asking for a cigarette, no one has one but they offer him a donut instead. He accepts gladly because he is "so high right now"] So the long story short is we didn't get paid for the records and we got sued by Beck's people for the record, so a record that does really well puts us in a huge hole. I was a manager and Al was the guy running the boat and Al freaked out and changed the locks on me and said it's over so I started *Razorcake* a couple months later just as a website because I had no money. I was totally broke, I worked for *Flipside* for the last two years for absolutely free because I was owed the money that we were gonna win from the lawsuit. We won the lawsuit and the next day Rotz Records declared bankruptcy and told us to go fuck ourselves. So there ya go.

MRR: So what was the legal basis that they were suing you over if you were the ones putting it out?

Todd: Beck's lawyer saw the distribution numbers and said,

IKE

"Hey, you've sold this many records." They had sold them but they just hadn't paid us, the distributors, so they're looking at the distributor invoicing but not the payouts, we didn't get paid. Sure, they gave us an invoice saying, 'hey we sold these records but they didn't pay us,' so the lawyers are looking for the payments of things and they didn't believe us that we didn't get paid. And Ky was a dick, a complete dick and he went completely out of business because of it. So fuck Ky Dohm and Agyness can suck it too, now she's like a real estate developer in Chicago, so fuck Agyness. Yeah so I wanted to take the thing I liked the most out of *Flipside* and put it into *Razorcake*, like basically the people that I got along with and worked with and admired and start something else so quickly after that I went to Florida and my friend Sean Carswell said I'll come out to California but I'm not going to do it for a website I'm only going to do it for a zine and I couldn't do a zine by myself it's too much, so that's how he moved out and we started in January of 2001.

MRR: It seems like the early issues were more like a zine but it sounds like being with Flipside during some of its peak moments there's a difference between making a full magazine and making a zine?

Todd: Not really, I mean I did all the logistics for the actual printing it and talking to advertisers and all that stuff so it was basically I knew what we could afford and I just scaled it down to that. Y' know, I'm not delusional, so I knew how much it was gonna cost, how many we could print, and from there it was just an adjustment from that. The big thing is we didn't accept any major label advertising, we didn't deal with major labels at all. Where in *Flipside* there was a tiered level where major labels paid three times as much, we just cut all that out.

MRR: That would definitely be a valuable thing for more punks to know, how to understand and comprehend that type of overhead.

Todd: Yeah I mean our math is sustainability math, like how much is it gonna cost to print all the way through it, all the parts to it, how much is it gonna cost to ship and then we make it to that amount and we don't over make or under make so everybody that orders it or has a subscription gets it, everybody that advertises or helps out gets a copy of it and then we cover it that way. And that's the slow growth because people start believing their own bullshit and then something gets yanked and you have to look at every single thing and it's not fun doing that and that's where your sustainability comes from.

Daryl: And also it wouldn't cost much more to double the print run and really go for it but that could also kill you.

Todd: Right, we've used the same printer and I've introduced the printer to several people. They've probably tripled or quadrupled their print run and they're long gone, like *Destroy All* monthly, *Skratch*, and that type of thing in Los Angeles, they're gone, long gone, because the advertising is just for printing and shipping, that's what it covers, it's not like, I know Daryl has fancy gold teeth and everything…

MRR: But it doesn't help the other part of the content? You need resources to make the content?

Todd: Oh yeah, definitely, that's totally different, the actual creative content is separated, like people who are giving us record reviews or are doing interviews or doing a column have no operational knowledge of how we do advertising. If they want to know we can tell them but, we actually even separate all of our reviews away from the HQ so the person doing it doesn't know who's advertising and who's interviewed in that issue. There's an actual separation.

Daryl: Yeah, so this person picks what record reviews go in print or just get posted on the website, so they have no idea who's advertising, so they're not going to base any favoritism…

Todd: Or weight, that way, it's actually just like a really insightful review or a band that y'know someone who is familiar with the culture goes like, oh yeah. For instance a Bananas review will 100 percent go in, y'know, cause we really like the Bananas and they are long time supporters of us so those are very conscientious things that we do from day one. Those are the big differences between *Razorcake* and *Flipside*.

MRR: So what were you hoping to accomplish with starting your own zine?

Todd: Well I mean the big thing was separating a lot of the assholes out at the beginning. When I was just an isolated kid in rural Nevada I really admired *Flipside* and *Maximum* just because you could actually get it and it would get sent to your house and that was very rare. Like early *Touch and Go* stuff but everything became really piece mail and I wanted to have that essence when I did a zine myself, like how to actually connect to people, how to do things that are actually done in small batches but you can still get them and they aren't fetishized. Y' know, you can get a record today that's four dollars that's awesome and it may never increase in value but you got this really isolated thing that's really great and you just don't get it so you can sell it in ten years for like 100 or 200 dollars. I think that's really valuable and that's the basis of the culture I want to be a part of.

MRR: So I was curious because *Razorcake* seems like it has a specific content to itself. Like it's a very specific content within the punk realm that's so scattered over so many subgenres. How does the content get decided on? Is it something that you decide because one of the two of you really likes the content or are you kind of like going for a niche and you know what kind of readership you have and you're trying to find content to fill that readership?

Todd: Oh I don't know who our readership is, I'll tell you that much.

Daryl: Yeah, this is something that get brought up and I understand why people think this, because there's not like a lot of coverage of like D-beat, raw etc. etc., but it's purely based on what gets submitted to us. Like we would be totally down to run an interview with a powerviolence band if the quality was there, it's just like the regular contributors and the people who think to contribute to Razorcake that's just not on their scope. But I listen to a lot of different subgenres of punk and am definitely a fan of a lot of hard and heavy punk rock, and the fact that it doesn't get covered is purely based on submissions.

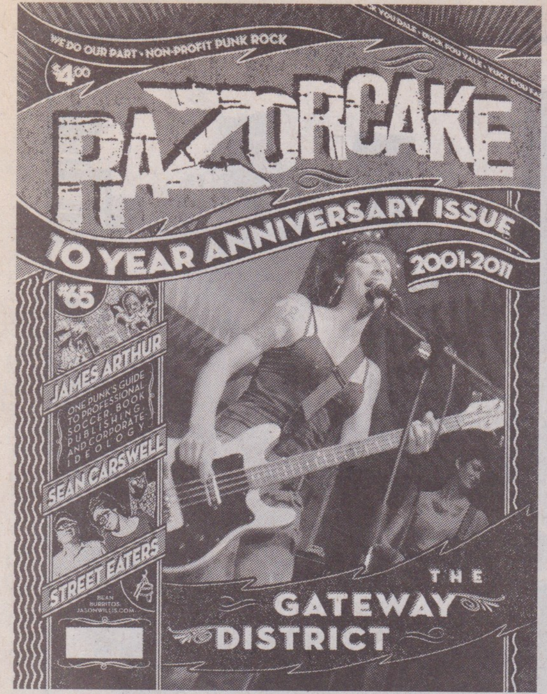
Todd: We have an open submission policy but I'm not going to go out and think, "Aww man, this band is going to be really popular, I don't really like them so I'm gonna spend the next twenty hours of my life researching them, going and asking them questions transcribing it, taking photographs of it printing and then shipping it just for numbers." It's ridiculous. So the shape of it is just the people who put the most time and energy into it, that's where the watersheds are. So what I like is definitely reflected in that, what Daryl likes is definitely reflected in that cause we put the time and energy and we really like these bands, honestly. So it's just a weird thing where we've asked people to cover thrash, we ask people to do powerviolence, and it seems so ephemeral like they'll do one and they'll realize how much trouble it is and how difficult it is. Like can you please send me a non-blurry photograph that's not 72 DPI, I'm not going to print a postage stamp. And this is all put in when they ask for an interview, we give them all that stuff and that's just the shape of it.

We're very, very open, we listen to a great range of it, but we can't kill ourselves, there's only X amount of days and hours in the day. The stuff that I love, someone's not telling me to do this through social media pressure or a PR company so then the enthusiasm will come through the page, and that's what we're looking for. So that's how we do all of our stuff. We've done stuff on bullying, we've been able to interview Noam Chomsky, Howard Zinn, Christian Parenti. We have a guy named Chris Pepus that talks about the housing bubble. They're all in there and we do the same thing with the quality—we really make sure that everything checks out. So yeah, there is a definite shape, but the intention is internal going out into the world, not us responding to the world going "oh I think we could sell ten more in Chicago if we do this… We've gotta get the beard portion up…" all that stuff. You'll live and die by metrics, y' know.

MRR: Are there occasion where you're discussing the content and you try to help guide it? Perhaps like getting a certain band interviewed because they'll complement a band that's going to be in the magazine already?

Daryl: I wish we could do that.

Todd: Yeah, we're not even in that position where I feel like we have so much stuff coming to us that we have to shape it to fit things, it's more like a great issue for me now in 2013 is a kickass current band, a kickass local band, a band with historic significance that is playing or has re-released something, and an article of some weight that is given a lot of time and effort,



like the *Punk News* thing that we did. That's a perfect issue for me. So I was thinking Night Birds, Bombón, *Punk News*…

Daryl: And then Kid Congo Powers.

MRR: So with what y'all just said, it's unfortunate that it's often considered that *Razorcake* has a limited scope even though it's such an open field as far as content and maybe that speaks more to the fragmentation of the punk scene in the last 25 years as reflected in consumer culture. It just seems that there's so much in consumer culture to not have things transgress upon different boundaries, things are in these safe packages and stuff like that so people forget to represent outside of what is their thing.

Todd: I don't think that Daryl and I, it's safe to say they we aren't scenesters at all. We really believe in the community of it, the roots underneath it—the invisible ties to things that are what we're really influenced by. And we'll go really out of our way if someone has a really good idea for an interview to facilitate that interview.

MRR: So can you explain how you would facilitate a good idea?

Todd: Yeah just making sure that like, if they can't get a photographer out there and knowing if a band is coming through, I'm going to contact these three photographers and I have that interview either in my pocket or I trust this person because the worst thing is you get a band, photographer, I've got 20 great pictures but the thing doesn't come in, great you just wasted my fucking time.

MRR: Do people every wonder how they can talk to a band that's coming through town? Getting through a club that has management issues and stuff like that?

Daryl: That's self-regulating. If that's a problem the interview is not worth it. If they're not willing to do the interview and they're willing to put barriers between you that does not belong in *Razorcake*.

Todd: Los Angeles is a perfect example, I'm not gonna grovel to a large corporation on anyone's behalf. If a band that's legitimate and good is just playing a shitty place in Los Angeles you deal with it, if you can get in great if you can't I can't help you. And also like, find them when they play a good show because part of being a "good band" is doing all the ethical things behind that too!

MRR: Well can you give us another example a contributor might ask before doing an interview, especially if they haven't done interviews before?

Todd: I mean sometimes I'll just say give me your ten best questions and we'll go back and fourth on this. Or if they're just looking for bearings I'll say go in with 20 questions and if you only get to ten that's still cool just make it have a good conversation. Also just good interview advice: listen to directly what the answer is just don't write it down on a thing.

Daryl: Yeah Q and A. Have a conversation.

Todd: Don't ask them what their fucking influences are, that kind of thing. Asking questions that only they can answer is a perfect thing to do so you know you're engaged with them not, music journalist interviewing band on tour.

Daryl: And also the goal is to get the stories out of them.

Todd: Right, right, the stories are important.

MRR: Okay so to completely switch gears a little bit, one part of your guys' music zine that seems to be missing, that a lot of others have, is a letters section. Is there a reason you guys don't include a letters section?

Todd: I wouldn't say it's missing…[laughs]. Because letters go down to three things—this is me talking, I don't know how Daryl feels. Fuck you, you're awesome, you should do this. So what we do is we negate the first two cause there's this thing called the internet and the third thing if someone has intelligent criticism invite them to write that because sometimes people's reason for living is to tell you what you're doing wrong but to never help you out. Fuck that. So what we've done is we turn people with intelligent criticism beyond just the knee-jerk reaction into contributors. Also I think people want the biggest audience for the least amount of work: letters section. I just flamed you, I'm out. I'm gonna become a lawyer in two weeks anyway, fuck you, and I've gotta live with this onus for ten years. Someone can level any criticism and if it's printed it's gonna be equal weight in that position. So we dealt with that the first day. No letters section. There's the Internet, you can do whatever you want there.

MRR: What's a common criticism that you get in the mail? That you don't print, cause you don't have a letters section?

Todd: The problem with criticism is that they'll say, "Hey, you cover a lot of white dudes on your cover."

Daryl: Yeah this happened a couple days ago, but the thing is, they'll say, "In the last ten issues you've only had two issues that had women on the cover." But that's not true. And they ended the email with we're not all just white dudes in the scene.

Todd: Right, and two of our last four covers have had the Stains, who are not white as far as I can tell, and Lenguas Largas who are multicultural. So if we say, "yeah, you're correct on that sir" or "you know, how are we gonna splice this, you gonna count Jewish vs. Christian?"—'cause there's a big fight there.

Daryl: The thing is, that criticism is something we are very conscious about and we definitely understand the importance of having diverse representation.

Todd: Yeah totally, those are things we talk about all the time and we're very conscientious about it too. But the person didn't sign their name, they just used a letter and it was an email that we've never seen before and they just blurted it out. Stuff like that, I mean it doesn't drive me insane but just doesn't seem conductive to the larger meaningful conversation, where they understand our context. Like who else would run a two-part, 40-page interview on a band that hasn't had a record out since '83? And do their first oral history that took five years and one dude died in the middle of it because of throat cancer. That's not demographics.

MRR: So when I would go to lectures, often times people get on the mic and respond back to you, but sometimes the most sophisticated question and answers would be someone who could ask a question or do feedback that was omitted because of the length of time. You know, like you forgot to mention this part of your life, for example, and then on rare occasions listener feedback, reader feedback, audience feedback would go to enhance the content.

Todd: Well there's definitely that but it's not in a public forum. We do a lot of discussions on email, we do a lot of discussions face to face with people, but it's not publicized—I don't think everything should be publicized. I think there're times where you're making sausages—it's all dirty messy work and out of context it will sound really horrible, but if I've know somebody for a while a we have a dialogue, we can get to that point really quickly.

MRR: So how often do you commit to print something and you get audience feedback, or it's reflective on the stuff you did, and you go like "oh we forgot to do that question, we forgot to change that question?" Does that happen almost every issue?

Todd: No. I use that philosophy for just playing it forward. I forgot to do it this time, I'm just gonna keep it in my mind for the next time. Yeah, I've never felt like I just totally fucked up, like it totally ruined it. It's a learning process, you're always putting something into it and that's the great thing about zines, you just have to make it as good as possible when you're doing it, having that quality there and saying like, okay I own this, it's a good snapshot, were moving on.

Daryl: Yeah we recently interviewed the LA band Rough Kids and I totally forgot to ask a question that I felt pretty good about, but I'm also reviewing the record for this issue so I'm just including it in the review.

MRR: Especially if the people in the scene stick around in bands long enough, you'll have another chance to raise it.

Todd: Yeah, there're different avenues and to go off what you just said, it's interesting because actual printed interviews will bring new conversations. So like Paloma from Bombón, her uncle is the guy from *The Decline of Western Civilization*, the guy that teaches you how to mosh in the pit, that's her uncle.

MRR: That's Brenden Mullen right?

Todd: No no no, it's the kid—he's in the classroom telling people when the pits really getting moving… that guy. He just has a really awesome part about dancing.

MRR: Well to relate to what you said, I read an interview with Miranda July that said she was careful about what she said in interviews about what she's going to work on, because once she publicly says things people start to respond to them especially people in the public sphere. Once you announce things or put stuff our there, it creates that dialogue and people will come up to people, especially people who create stuff and start that dialogue about that.

Todd: Oh absolutely, and we're more than open about talking. I'm big on face-to-face stuff or phone calls, there are times when I'll just stop emailing, here's my number if you really want to talk this out we can, I'm tired of typing.

MRR: So what's the preferred way then, is it drinking a beer someplace or a face-to-face place, shows?

Todd: It just depends on the person, like all these interrelate, so like with record reviews, I would never write a record review that I won't say directly to someone's face, that's my own litmus test. So using those kinds of mental devices to really regulate yourself, because I think with all this consumer culture stuff people get isolated and fear and bravery kind of interlock. Like I'm never gonna see this band so fuck them, fuck their moms, fuck their dog, I'm gonna stab you in the face. If you just don't like a record, just say you don't like the record, you know? I think I come from a time and period where a lot of things got resolved face to face either very cordially or with a lot of animosity.

MRR: What would you guys characterize and the biggest challenge you have to face with putting together the zine? Because from what I understand from reading you guys is that the whole print media downfall is not something that is affecting you guys as it's affecting a lot of other people. So what are you running into?

Daryl: I would definitely say it's affecting us. But it's just a matter of staying innovative and working with your environment. A lot of people want stuff for free so you've gotta figure out how to adjust to that mindset and just stay creative.

Todd: Yeah I think it's forcing us to do a lot of different things. Like being more conscientious of Los Angeles, so we take out the shipping part of things and we just drop things off. And we have more events in Los Angeles, which is really good for us. So giving it to places that we would actually go to anyway, like Permanent last night. Yeah it affects us, but we can see. My benefit, but also my detriment, is I can see the long view on things and we can make adjustments on that. So when were actually in the cycle where we are putting the zine together probably the calmest days are the three leading up to it because we've done 99% of the work and we're just taking out the small mistakes. I don't think a lot of people work that way so, when we were doing the distribution we had the same distributor, Bigtop, as *Punk Planet*, and I was down the street at 7-11 and I saw *Punk Planet* right next to *Lowrider Magazine* and I was like "they're fucked."

No one in this neighborhood is gonna pick it up there and it's in thousands of places like that—they're doomed. And they can't be reading their statements right. So the first day we could get out of our contract we did, we pulled everything out

of there and we were able to make adjustment from there. Those are painful things. People will come to us because they see the quality, not in and of itself, but there has to be a way for them to appreciate it—not only appreciate it but to put sixteen dollars down and get a subscription, or "I'm gonna buy something form these guys because not only is it four dollars for a seven inch, but it's helping them stay in business." That's what we struggle with the most. Then you get into really shitty things like brand identity which we don't care about—we just want to have a good quality thing going and, people go, "oh yeah, those guys are alright or they're doing a good job, I'm interested in the band they cover." Things of that nature, really simple things. I think that's our biggest struggle.

MRR: So what about culturally? You said that there's a lot of local focus, as far as things in the punk scene or at shows, is it going well? Is there stuff to be disappointed with? Like where we are now in 2013, how things are changing. Are you still getting into punk even?

Daryl: Yeah, in my eyes punk is always what you make it, and that works with most facets of punk, where like your punk scene is what you make it.

Todd: So when people say punk dies, it dies in them. There you go. Done. But the thing with Los Angeles is that it's so big and so spaced out that there's definitely different categories, different people. Some things overlap some things don't overlap, but there's such a depth. Punk rock in Los Angeles geographically and numbers-wise is probably the biggest continual scene in the world. I'm not saying it as a boast; I'm saying it like we are on our fourth generation now and it gets bigger and smaller. There're factions, but being able to find the ones that we enjoy and trying to both empower ourselves and them and being able to network in non-shitty ways, like saying, "oh you guys approach your music very similarly even though it sounds different, you may find a lot of worth in one another." But one thing Los Angeles would really benefit from is an all-ages, well-booked venue, but that just doesn't happen here. There are all-ages venues, like The Smell, but I can't tell you the last time I went to The Smell—no offense to them but they just don't book punk anymore. Also as a band you cannot ask to play The Smell, they have to ask you, so there you have that.

MRR: Well I don't want to be contradictory, but this cat I ran into in Sacramento on the way down here, Mick Mucas, this DJ at KDVS up there, he says that punk comes from Peru, which is the first time I've heard that.

Todd: Well that's in your Peru scene report. You know that it comes from your heart and it comes from where ever you want it be. And whoever's first, like I don't know, I believe the Native Americans over Columbus. I really don't care I wasn't there.

MRR: I guess I'm ready to go to Lima if someone wants to send me there. I'll check it out.

Todd: Yeah send me a seven-inch, I'll check it out.

MRR: I always thought that California is just a suburb of Mexico City anyway.

Todd: [laughs] I'll take that. I mean I'm proud to be a part of something that I believe is organic and really, really powerful. And I don't know what the origin stories are, and people will manipulate the origin stories long after we're gone so… But fuck it man, I like the Sonics, love the Pagans, all that proto-punk stuff and when does proto-punk become punk? I don't know.

Daryl: The Ramones, there I just claimed it.

Todd: So New York, Ramones, done.

MRR: Well we could talk about the first punk we heard that made us know we were charting a different course with our life. That might be a fun conversational piece. I got a comp tape in high school of Angry Samoans, Suicidal Tendencies, Absence of Malice, Corrosion of Conformity and the Toy Dolls, and was like "Oh…"

Todd: That's a nice comp.

Daryl: For me, I don't know. It spent a lot of my teen years listening to stuff being fed to me by like Epitaph and, umm, Epitaph. We'll just leave it at that.

Todd: [laughs] Hellcat.

Daryl: And Epitaph subsidiaries. When I heard Dillinger Four, that's my turning point where I was like, "oh, these guys are approaching punk in a very original way." That's my turning point, I came to this conclusion last year.

MRR: What about you Todd?

Todd: I think the first purely punk was JFA's Blatant Localism 7". Just how fast it was and how your ear had to catch up with it at that time—they're saying fucking words, what?! That kind of thing, and it was right after that I got a Minor Threat cassette and it was the same thing, what the fuck?! It was awesome though. Fuck cassettes.

MRR: It's definitely curious to me because I'm reading Chris Clavin, the Plan-It-X person's book, and the first 30 pages are about his pre-punk days and getting into punk.

Daryl: Which includes the devil lock…

MRR: Not for him personally but, a shadow over him. So you were talking about how you have a feeling for seeing things in the long view, what do you have in the long view for *Razorcake* that you're not currently doing?

Todd: It's more about knowing what we're doing right now and what we can support. I would love to be able to have probably one or two other people help us out probably as much as Daryl and I work, because it's not like a specific thing; it's not like, "hey, we need somebody to help us out with mail order. Hey, we need somebody to help us out with layout." It's like we need a brain, somebody who can do something all they way through. It's do it yourself, not give it to somebody after you fuck it up. So it's hard because you have to claim it and you have to finish it and we live in a very imperfect world where things break down all the time don't work out how they are supposed to. So finding those people and being able to say, "we need you for this much time, we will be able to compensate you for that"—that's what I really look forward to, because then we have other building blocks. There are other things I would love to do, but they are not conductive—we can wish about a bunch of stuff. I mean someone literally almost erased our entire website about a month ago by accident—one of our own people.

Daryl: Who was there to help us.

Todd: Who we asked to help because I don't know web code. I just don't. So it's like one of those things where if we could get these things in place it would be nice to have it so we have a larger core of people. And that's the thing that kills me is we can't say, "hey, we need you for 30 hours a week, but we cant give you anything beyond this—and you can't have another life." We're not shit bags—we have to live and work and pay rent and do all that nasty shit, but to keep on doing this thing for eleven years you have to have those things in place.

MRR: How much of your guys' life gets taken up by doing *Razorcake*?

Todd: Two years ago I made myself a vow not to work or answer email or look at stuff during the weekends, for the most part, unless it something special. Like today, is today work or not? We sat and gave away free magazines all day long.

Daryl: I wouldn't consider it work, cause we spend 364 days a year trying to keep the magazine afloat and keep it in the black and today it was like, let's just give away hundreds of fucking magazines to people.

Todd: Right, so before two years ago I was working like 60-80 hours a week.

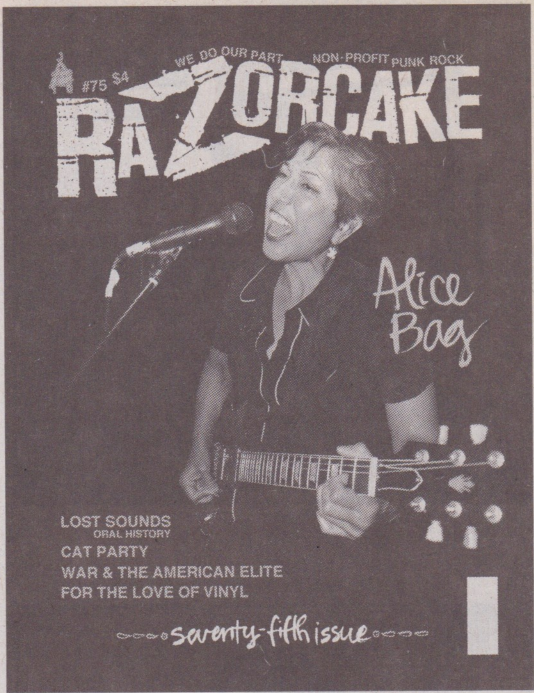
Daryl: My favorite analogy for this is the way bakers get paid. They get paid for their lunch because they cant walk too far away from the ovens so they can't just take a lunch break where they can just take off and go anywhere and eat lunch—they have to stay by the ovens to make sure the bread doesn't burn. So I like to say we're like the bakers.

Todd: Yeah, we're very hands on workers with it. Kinda like owner-operators.

MRR: Do you ever feel tormented by that? Or have negative feelings about how much time and energy you put into this one project?

Todd: I took Daryl's advice, where you take the things out that you are feeling negativity about and you limit those things. Because it's not the whole thing, it's just like, "yeah this thing is driving me fucking nuts, I need to take this out" and you're like, "oh yeah I really do love music, I really love doing these things and this ten percent thing was giving me 70% anxiety or overwork or the runaround." So yeah, there are times where I'm like, "ugh, I don't want to do this, this is the last thing I want to do today." It's even figuring out international mail so we can send the zine out and not fuck over the distributors themselves, not fuck over the punk fans in a different country. Doing that entire math, that constantly moves, and being able to drop it off at LAX between 6-9 pm in an unmarked door that you have to get buzzed in and I don't have a cell phone, etc., etc.

Daryl: This is not an exaggeration. It happens every two months.



Todd: Yeah, and when you're there you hope someone doesn't put a pallet in front of the door so you're locked in the room. It just goes on and on and on. So how does that deal with punk rock? It doesn't except for what we're doing. I'm just a shipper, sending stuff to foreign lands. And we got totally audited and they were freaked out because everything we do was basically by hand, and we passed the audit by 99% and they were like how do you do this and we were like, "well, we just follow your fucking regulations."

Daryl: But at the end of all that, we're doing a fucking punk magazine, we're not doing something we don't care about like *Bungalow Monthly*, I don't know if that will translate, or like a car magazine or something.

Todd: It's something we really believe in.

MRR: What do you think is something about Razorcake that only you guys and the people who are heavily involved would know that readers just don't understand?

Todd: I don't know if it's a secret or not but I don't know if people believe just how small of an operation we are. Daryl and I are the only people who come in more than just once a week. We have 150 constant contributors: photographers, graphic designers, columnist, reviewers, the list just goes down. It's out of 540 square feet, we pick up all the issues ourselves in a small truck, bring them in, process them and drop them off in the mail—we touch every single zine. Very little is mechanized, and I don't think people recognize that. The reason we have a sturdy glossy cover is so they don't rip off in the mail. We're very practical.

MRR: Do you ever see old *Razorcakes*, like when you go to a garage sale and there's a box of them? Or been at like some girlfriend's parents house and her dad is reading it or something?

Todd: There're people who have been on tour and been in Switzerland, and we don't send it to Switzerland, and it'll be in someone's house. Or they're getting interviewed on the radio or something and it's there. It's kinda freaky, it's cool. Yeah, people will send up pictures of them being in random, very clean bathrooms.

Daryl: Like a chain store bathroom. Like someone took it in there to read and left it in there. Those are good photos.

Todd: Not really juicy.

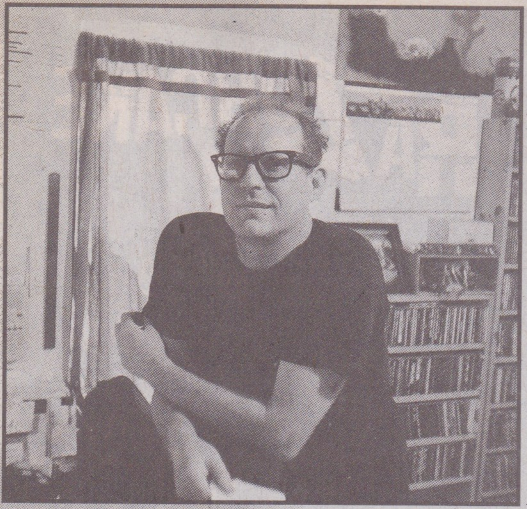
MRR: Any favorite memories from today at the zine fest?

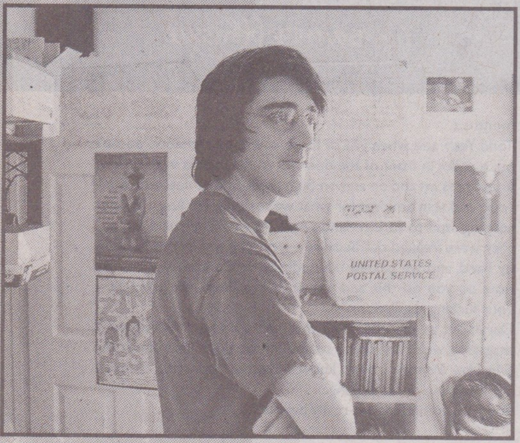
Daryl: A guy gave us a pineapple. That's pretty good.

MRR: For what?

Daryl: You wanna tell the story, Todd?

Todd: Okay so, a couple years ago, Ben Snakepitt's band Shanghai River came through HQ, they had a "roadie," no he was a real roadie, I think it was his birthday, he showed up drunk, and he was sauced, he was so messy and sloppy he kept on taking his clothes off and we're just trying to have a BBQ and hang





out with our friend and he's just fucking loaded, goes to the show, drinks more, comes back and he's a mess. He actually got alcohol poisoning and they leave the next day. Two years later, the guy shows up to a zine fest with a pineapple, and on our table it says free or trade and he goes, "I'm sorry," and hands up the pineapple. "Do you remember me?" [laughs]
Daryl: Now the pineapple's our new mascot.
Todd: Yeah, it's not ripe, so we're gonna carry it around for a while.

MRR: So in all the time that you've been doing the magazine, who were the most annoying and troublesome people to work with that were totally worth it in the end?
Todd: I think one of my benefits in life is that I can deal with people that other people can't handle at all. I love Nardwuar. I think Nardwuar has an amazing mind and an amazing retention of fact and really can be involved in who he's talking to. Most people think he's a nut and high voiced and think it's an act. It's not really an act. He gets a bit more excited when he's interviewing but I've dealt with him during *Flipside* times, so over thirteen or fourteen years. One time he was in the hospital because he had a brain aneurism. I called, his mom answered and it sounded like Nardwuar. I was like, "wow that's awesome! And she talked to me forever." [laughs]

MRR: You're sure it wasn't just a total prank?
Todd: No no no, I saw pictures, and some of our friends visited him in the hospital.

MRR: What about you Daryl?
Daryl: I don't know, it's kinda like what we were talking about earlier about cutting out the stuff that's causing you a headache, I really have no intention of dealing with bullshit, I want as little to do with someone's headache personality as possible. I'm not a very tolerant person in that regard, and I just can't think of anything.

MRR: Have you ever had to not run content because something got sent into you and you're like, "fuck this, I do not want to be dealing with this?"
Daryl: Yeah, it's kinda like what we were talking about with the letters section, where this is gonna cause problems, it's not worth it.
Todd: If your intentions are being inflammatory in a way that has no merit, sometimes it is good to push people, get them out of their comfort zone, but if I know or read it as you just being inflammatory, Daryl and I have to take that burden. You can hide behind this and only turn in something every two months or so but we have to deal with it day to day to day. So we have to weigh that out.

MRR: Are there any kind of unwritten rules that you guys do or don't do in your zine? Like how you don't have major labels in the ads. Are there any kind of other regulations for the zines?
Todd: Oh yeah, nothing racist, homophobic, sexist, I mean I even go as far as "don't fuck with people just because they are from a different region." Be really sensitive of people's age, from young to old. Getting on somebody because of something that they can't control I think is awful. We have friends and contributors who work in the mental health industry, like Katy Hornburger is a disability rights lawyer, so [the word] "retard" is not good. Some people who are nurses are like, "it's fine to call them retarded because they have a retarded facility for cognition," so that's something we are being more aware about. Ding Dongs works good, because words become loaded and people will focus on those words and disregard like 2,000 good points, one bad point, so we have to regulate that.

MRR: Do you have any favorite musicians or personalities that would push buttons and you wouldn't print them, but you just love them or their music?
Todd: It just depends. I mean I was hopeful with the interview with Tesco Vee and the whole time he was like, "TescoVee.com, TescoVee.com." We get slammed on stuff all the time.

MRR: Like what?
Todd: I got banned from a bookstore for retelling the story of Duane Peters having sex with the sex doll, because they said that I was telling the story as this person and they found it offensive to women. It's a plastic doll and a guy who is very frustrated is having sex with it—that is sexist. That's a lot of things to unravel there, and then I'm the one who gets banned. A lot of layers.
Daryl: Well, that's just refusing to look at the entirety of the publication. That's just one bit of the content, so I think that's flawed.
Todd: Or even one part of the interview. Like the dude's speedballing into his fucking eye prior to that, not great life decisions. And he was even so distraught after having sex with the doll that he had to stab it and bury it in the yard. He felt so bad about having this doll, so there's a lot of shame and guilt, I think it's a lot more complex. For some reason people bring out the hammers on us, it happens a lot.

MRR: What do you think is the most unfair thing that gets piled up against you guys or thrown at you guys?
Daryl: The narrow scope of our coverage.

MRR: Like when somebody calls it a pop punk zine you're like, "we're not a pop punk zine."
Todd: Well, yeah, because if you actually listened to the band that we covered you can't come to that conclusion. You cannot. Like if you listened to the four or five bands that were on the cover of the last six or seven issues you would not come out saying this is a pop punk magazine. People tend to forget that we interview Out Cold, people tend to forget that we have Eric Oblivion on the cover and we had Greg Cartwright from Reigning Sound on the cover. Alicja Trout, none of that's pop punk. Gorilla Angreb, not pop punk. Maybe it's because we love the Bananas so much. [laughs]
Daryl: We'll never stop talking about the Bananas.

MRR: Or the twenty-something reviews of Dillinger Four records?
Todd: Hey, we're a zine, we are allowed to do shit. It's not demographics, I like those guys, I think they did an important record, what can we do, review the fucking thing twenty times. It's a fun thing though right? That's challenging yourself.

MRR: Plus the '90s have the specter of pop punk all over it.
Todd: One scene, sure.
Daryl: Well I mean there's also punk that's poppy, there's like capital-*P* Pop Punk, which like I wouldn't even consider my self a fan of.
Todd: Well I would say I like the Ergs better than the Queers. I think if you're just going to call the Ergs a pop punk band I think you're doing them a big disservice. But that's just me.

MRR: There last seven inch was not poppy at all…
Todd: Yeah. I think they're much more expansive than that.

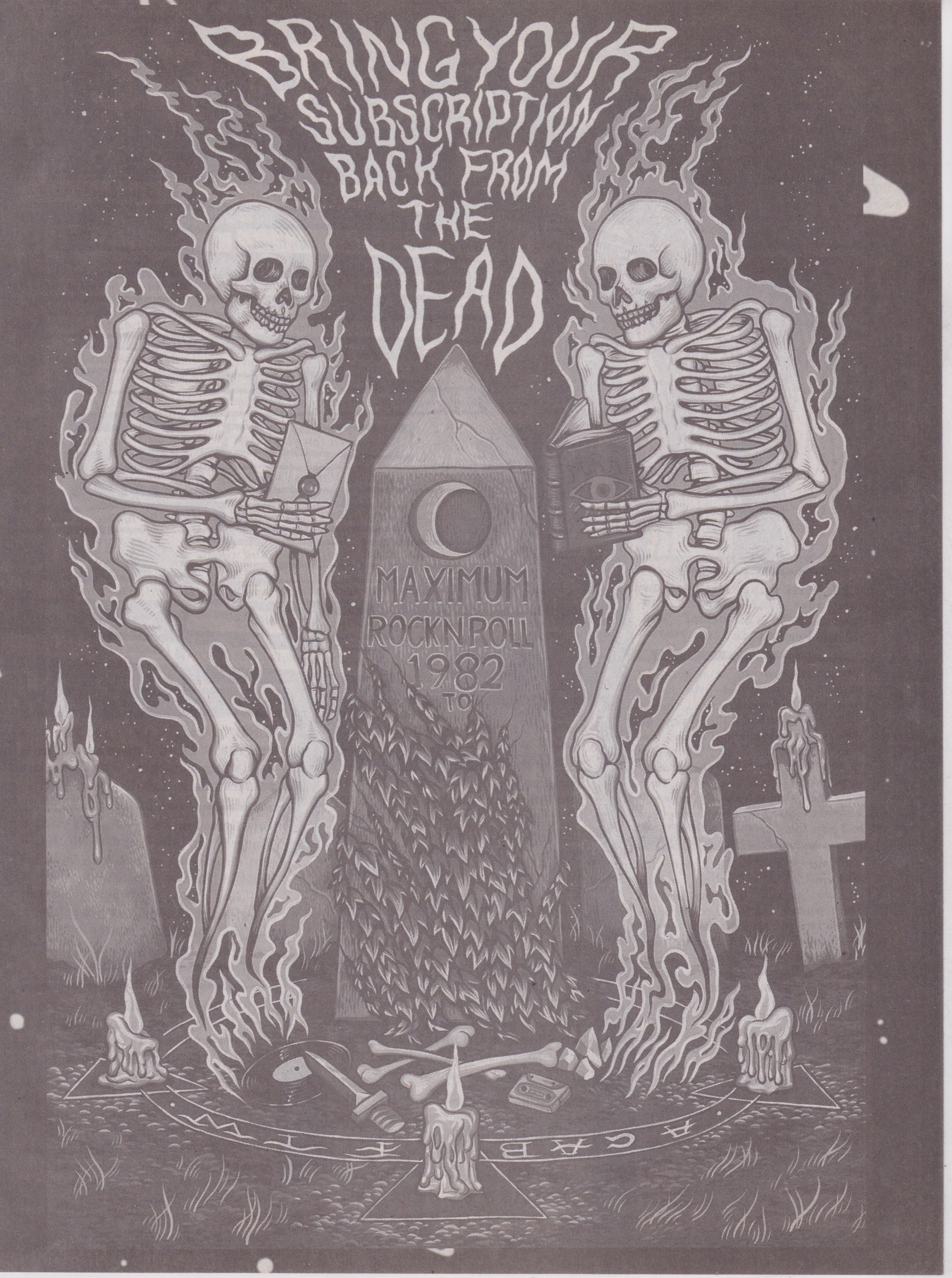
MRR: What do you guys want people to know? What can you not say enough times that people don't pay attention to?
Todd: Just like listen to good music, there's no end to shitty stuff in the world so follow what you're really interested in. I wish that there was much better researched, reasoned political content in the world, period. And it would be great for people to strive to that criteria not just following a dogma or just this is what we have to do this is what's expected of us. I think Daryl and I are critical thinkers of these things, it's way to easy to just be a cheerleader for these things but there are certain things that you might want to explore and there are uncomfortable things in them and I just hope that people get that from us. And I don't think it happens very often, some people get it.

MRR: Well maybe that relates to people categorizing the larger music scene, like: pop punk, grunge, nu metal, hardcore. Like maybe people don't cross-reference what they are hearing, to see that the knowledge they are acquiring holds up to their experience up to that point.
Todd: Yeah, I think we soak in things a lot. I come from a time where you would listen to a record and there weren't 10,000 more things to listen to. You had to stay with that record for a while and then you would hang out with your friend and he would listen to something else.

MRR: Well the rumor I heard is that Tim Yohannon less appreciated listening to seven inches because you're hanging out with your friends you play the side and before you know it the side's over and you have to flip it over and put on a new one. And there's something about the limitation of one or two songs on the side of a record that the space creates the notes, that the lack of sound creates the sound.
Todd: Yeah I guess that's it, I wish people would see how difficult, but also beautiful, it is to make your own stuff and share that stuff and be as open as you can with it. That's a really difficult thing to promote to other people like it is completely and 100% an open conduit where you have to meet these criteria that we have—and the criteria is just quality criteria. I understand that we live in an ugly world and there's a lot of prejudice there're a lot of things that are unfair, but to take it out on people who are more like you than these other factors are ever going to be—these large corporations—a lot of that is misguided. Counter productive, and a lot of time and energy is spent on that. I think that as an organization and as people too we are drama free. It doesn't go anywhere near the pages if people have problems those things get done in private between the people with the problems.

MRR: We had that problem with *Slingshot* this last issue. Like if you wanna print this, it's drama, but I didn't want to make an issue of it. You gotta learn, people gotta learn, sometimes you just have to fuck up and make mistakes and look at that work for 20 years.
Todd: Right, but I think we have that perspective where we know you're making a mistake. Like you can make your own zine you can put it on your blog or whatever you want to do, that's fine we're not telling you you cant do it, there's just this bio system that we are dealing with.
Daryl: A very delicate bio system.

MRR: Okay, so here we say the answer and you guys say what the question is. So the answer is "Blitzkrieg Bop" and "Fuck the Police". What's the question?
Daryl: I'm not smart enough for this.
Todd: So, when are Nazi's cool and the cops bad? [laughs]
Daryl: What will always be great?


BRING YOUR SUBSCRIPTION BACK FROM THE DEAD
MAXIMUM ROCKNROLL 1982 TO

eu's arse

Eu's Arse are a stalwart in early '80s Italian hardcore punk, one of those crucial bands which put the country on the map with their sound and attitude. Urgency, desperation and a filthy
with their sound and attitude. Urgency, desperation and a filthy
wall of sound were the common denominators they shared with Wretched, Impact and Peggio Punx, just to name a few. Eu's Arse was a seminal group: they were the first Italian D-beat band and one of the earliest in the world (after Discharge, obviously) and, furthermore, their sound and vocals made them truly unique and are still imitated to this very day! Interview with Gianluca (Killy), by Mila Agipunk, translated by Andrea Marra. Photos by Ricky Modena.

MRR: First things first: tell us how the band started and describe the historical and political context in those years.

The band's roots lie in a group of childhood friends who lived in the same neighborhood in Udine, for the most part. The late 1970s were all about disco music, Fiorucci-type fashion victims and widespread heroin use: we wanted to distance ourselves as much as possible from what the system offered (or imposed?) and were looking for new ways to grow and have fun.

I'm sure you're familiar with the historical, social and political context in those years: in Italy you had two main political parties, the Christian Democrats and the Communists, with politicians like Andreotti and Berlinguer, and all people talked about was the economic recession and the Red Brigades (with the killing of Aldo Moro in 1978). Among young people, it was fashionable to be or act like a neo-fascist (remember the "Sanbabilini", the kids who would hang out in Piazza San Babila, in Milan?), while youth counterculture was dominated by 1968-style hippie-types who, by then, were anaesthetized by drugs and had been standardized and swallowed up by the system. Abroad, thanks to Emperor Ronald Reagan, the political tension between the US and the USSR had reached alarming levels and there was a creeping fear of a nuclear holocaust, strengthened by things like the presence of US and NATO air bases in Comiso, Aviano and Verona here in Italy.

The group of friends I mentioned was into alternative music like punk, new wave and ska; and the ska influence brought about the first group of six people, the Beat Busters. We weren't really a band but we did stir things up quite a bit in town with our bothersome and destabilizing presence (we would just raise hell) at all the parties, shows or events that happened.

This initial and marginal experience only lasted a few months, but it did make us aware of our spirit and our desire to create something different compared to what kids had at the time, namely drugs and apathy.

After the Ramones and UK Subs played in Udine (we managed to board the Ramones tour bus!) our musical interest shifted back to punk and the like and, by 1980, our look was punk too.

The time was right and Eu's Arse started in '81!!

MRR: Tell us about the original band members, how and when you met, what was the relationship like between you...

Our first line-up was Jolly Roger (Ruggero) on guitar and vocals, Killy Fart (Gianluca) on bass and Andy La Brioche (Andrea) on drums. None of us had any previous musical experience and we didn't know how to play, but that didn't matter: our main goal was to try to express our feelings and frustrations through the band.

I was the youngest of the three (being born in '64); Ruggero and Andrea were two years older. I think Ruggero was the first who really lived, thought and acted punk in Udine. He had a strong personality and charisma, he just acted in the weirdest ways very naturally and spontaneously. With his energy, he managed to bring all those kids together, the ones who had previously only been "sympathizers" or just sat and listened to punk in their basements....

I don't remember when we met exactly, although I don't think there was a specific occasion. We had been hanging out for a couple of years already. Andrea was my neighbor and we'd always known each other... he was a quiet yet fascinating guy and, after the Beat Busters experience, he got into punk through the Germs, Dead Kennedys and Circe Jerks. Our relationship was very tight, there was almost a sense of belonging. We would

spend a lot of our free time together (Andrea and I were students, Ruggero worked in his father's workshop), although I have to admit that I didn't mind hanging out with girls either.

We would also hang out with people who were actively involved in the broader region's punk scene, event though in our minds they were still too '77 punk: people like the folks in Pordenone's Great Complotto and Udine's No Suicide (Kermit and Punkrazio, for example). We would also spend plenty of time with Fulvio, who had played with Ruggero in the band Kill Teacher months earlier. They broke up in a matter of weeks after a few practices.

If I remember correctly, Fulvio also had a fanzine called *Wicked Wolves* and, most importantly, he knew how to play guitar and drums and was the one who started showing us how we could slaughter our musical instruments.

MRR: Eu's Arse, the band: how did you come up with the name and what does it mean, where did you play your first shows and what were your first songs...

The name "the Eu's Arse" is short for "The Europe's Arse," which is what we Italians are considered abroad (believe me!!). In choosing it, we were certainly influenced by the name the Sex Pistols. Whatever, it seemed appropriate at the time even though, after a while, we realized the name really didn't express the band's motivations. But that's what people knew us as (and we had grown to like it), so the name stuck.

First of all we needed some promotion: we printed stickers with the words "The Europe's Arse – Hard Core Punk" and covered the city with them! We rented a large room in the rough Via Villalta neighborhood, fixed it up, sound-proofed it, rented equipment and started practicing. Things lasted for the entire summer; of course the neighbors called the

police several times and finally got us kicked out.

That left us without a rehearsal space and the band wasn't progressing: we didn't know how to play and, frankly, Ruggero and Andrea were hopeless. So we decided to find a guitarist and a drummer who could actually play and chose Fulvio (Ace Wicked) and Max, who I hadn't met before, though he had previously been in Kill Teacher with Fulvio and Ruggero. With this line-up, once we found a practice space where we could make all the noise we wanted, we finally managed to get some songs down and that should have led to our first show in December, in Udine's Rocktonda, a legendary club where Ruggero and I worked odd jobs.

Let me just say a few words on that club, Rocktonda: I really think it became a landmark, a meeting place for all those who fed on alternative music (quite a few people at one point, and we would pack the club although it wasn't exactly small) and it allowed the local punk movement to grow and develop: that was the only place you could see people pogoing like crazy to "California Über Alles"!

The truth is, though, that Max and Ruggero weren't really all that committed, but luckily Fulvio sprained his wrist (what a coincidence...) and the show didn't happen. At that point, musically speaking, Fulvio and I were the band's leaders: we decided that the way things were going the band had no future, so we replaced Ruggero and Max with Stinky (Luca) on drums and Steve (Stefano) on vocals, both of whom had previously played in KKF.

The decision to kick Ruggero out of the band was tough, but he actually encouraged us and admitted that he just wasn't able to keep up with rehearsals and couldn't memorize lyrics... we stayed close anyway. Stefano and Luca were friends with Orlando, Ruggero's brother. They had all embraced punk totally, like their "guru" Ruggero.....

Stefano was a strange guy, he was lanky and had a long, jet-black pageboy haircut. Ruggero and I liked him right away, so one day we talked him into coming with us to the barbershop and he ended up coming out sporting a 30 cm mohawk! His parents kicked him out of the house that night and, from then on, he knew exactly who his new family was...

Luca was the opposite: he was like a blond little ferret, he was very lively and direct and would constantly be drumming his fingers to "keep the tempo": his background was in the metal scene but it just wasn't stimulating for him. Things were finally starting to work!

Stinky didn't have a lot of experience, but he was very talented and he soon became a fast and accurate driving force for the band.

Fulvio and I understood each other perfectly; he would often show me how to play riffs (thanks Fulvio for teaching me a trick or two), I would write many songs and Stefano did his part: he really was crazy, a born performer with hysterical-sounding and powerful vocals.

Besides writing part of the music, I also wrote the lyrics together with Laura, who was my girlfriend at the time. By then we had about ten good songs: we were ready to make our live debut.

In the spring of 1982 we played at the Offensiva di Primavera festival in Milan, at the Virus in Via Correggio. This was the first major Italian punk happening and it was like a marathon, with an open stage for all the bands who wanted to support that crucial squat. We played in the afternoon.... Once we hit the stage and were about to begin ("Hi everybody, we're Eu's Arse from Udine!" and the audience was like "Who?!"), something broke in the PA so we had to stand there and wait for a few, very long minutes. Suddenly everything started working again and we began, although due to the PA problems we had to cut our set, leaving us just a few minutes to play. But I can assure you that we had a great impact. Plenty of people told us how much they liked us after the show, they were surprised that a totally unknown band could be so powerful. We then met and became good friends with lots of people and bands (especially Impact and Wretched...). It was a really incredible feeling. Not necessarily due to the place in itself, it was just a large room like any other, but because of the crowd of people, the energy, the excitement. Basically, we felt at home... it was as if the whole world were right there and you just never wanted to leave.

There were also plenty of punks and skins who were drunk or high, people who were fucked up and would beat each other up for no reason. That was very disappointing to me, in Udine no punks did drugs. We were actually in the forefront when it came to fighting drugs. That's a bitter memory of something I noticed time and time again, and it inspired me to write the song "Quando la Musica Morira".

MRR: Your first record was *Lo Stato Ha Bisogno di Te? Bene, Fottilo!*. The title was pretty much a declaration of intent. Tell us how you created that 7" and the reaction it got when your released it.

After the Offensiva di Primavera festival, with the first EP's being released by Italian bands, we also thought we'd give it a go: we had the songs, so we decided to record in Bassano del Grappa, in No Submission's studio. No Submission were a new wave punk band who had appeared on the *Challenge* compilation, featuring bands from the North-eastern part of Italy. It was recorded entirely live, very straightforward, without any second thoughts or corrections. You either loved it or hated it.

After the Offensiva di Primavera festival, with the first EP's being released by Italian bands, we also thought we'd give it a go: we had the songs, so we decided to record in Bassano del Grappa, in No Submission's studio. No Submission were a new wave punk band who had appeared on the *Challenge* compilation, featuring bands from the North-eastern part of Italy. It was recorded entirely live, very straightforward, without any second thoughts or corrections. You either loved it or hated it.

Our first EP *Lo Stato Ha Bisogno di Te? Bene, Fottilo!* came out in the fall of 1982, we did it ourselves with the help of Punkrazio of *Nuova Fahrenheit* fanzine (although I wonder what he was thinking when he put the SIAE, the Italian Authors and Publishers Association, stamp on the record). The sleeve concept was very direct and declared our antimilitarist ideals: it features a punk (Ruggero) biting at and shredding an army recruitment poster. It was pressed in 1,000 copies with a price of 1,000 lire ($1), we probably lost money on it.

MRR: Nowadays your EP sells for insane prices in collector circles, which goes a bit against the DIY spirit and the "Pay no more than..." thing. What does it feel like to see your record being sold for one hundred times its original price? By the way, apparently *Lo Stato Ha Bisogno...* is the rarest and most expensive record on the collector's market...

I'll start by saying that I never understood or sympathized with that market, with people willing to pay those prices for records, regardless of the genre. Of course, when you actually see those types of prices it makes you shudder, the first thing you think is "I'll go down to the basement, get the master reels, repress the record and sell each copy on Ebay for 100 euros!" It may be worth it just to fuck over those collectors but, then again, it would simply end up feeding that market... That's why we made our old material available at an honest price, both on vinyl (Agipunk Records) and CD (SOA Records).

MRR: Many of your song titles, and those of several other bands from those years, ended with a question mark, like "E Noi?" and "Fino A Quando?". What types of answers did you expect to receive and whom from, especially? Did you ever get any answers to your questions?

That's correct. We actually had plenty of questions, rather than solutions. We expected answers from the kids who listened to the songs. The answers had to be the outcome of the thought processes on the topic being discussed in the lyrics, so that the voice of dissent could then be heard stronger than ever, which is something that can ultimately bring about change. It is true that war still exists, although I think the abolition of compulsory military service is an important result.

MRR: Tell us about the split EP with Impact. How did that project come about and what were the reactions to it?

I immediately hit it off with Impact. They were fun, helpful, they had clear ideas and wanted to be active. We had played with them several times and shared an ideological and musical affinity. We liked the idea of helping out a band we liked gain more visibility, also because, at the time, they didn't have the money to put out a record. Also, it sounded good to us, too. It was just a few months after we released our first EP and we only had enough songs for one side of a record! The reactions to the record were good, more thanks to Impact than ourselves. Our recording was pretty poor and our singer was having a really bad day. It was printed in 1,000 copies and sold for 1,000 lire, once again, and it sold out quickly.

MRR: Why did you decide to stop at one point?

To go back to the band's story, Fulvio decided to quit early in 1983 and was replaced by Teo, an Italian-Venezuelan punk who went to my school. We had another shake-up in 1984, when both Teo and Stinky left the band. Steve started having problems with his voice, so he decided to switch to guitar, and we got Bone (ex-Toxical) on drums and Marco on vocals. We played a few shows with that line-up between the summer of 1984 and early 1985. At the time, due to personal reasons, I had drifted away from the band due to "romantic interferences" and the relationship between us had deteriorated. Plus, the band's sound was being influenced by metal and not everyone liked that direction. Over time we kind of lost touch with each other, we all went our separate ways.

MRR: Who are the current band members? Are you involved in other projects?

It's Bone and myself (Killy) from the old 1980s line-up, joined by Richard on vocals and Lorenzo aka Tubo on guitar. Richard is an old friend from the band Warfare, who are active since the early 1980s, while Lorenzo is a little younger than we are, although he has plenty of experience in a number of local bands, including the fantastic Grime, his latest. Lorenzo also plays in a couple other minor musical projects, different genres since his taste is pretty eclectic...

MRR: What are the political, social and musical similarities between nowadays and the '80s?

As far as "our" scene is concerned, at first glance I'd say there are similarities between the "then" and the "now". The punks dress and act the same and hang out in the same types of settings... But there does seem to be a sense of routine, boredom and apathy, while in the past there was enthusiasm, energy and the desire to be together. I also think the world has changed a great deal over the past 30 years. In some ways for the better but, for many, it changed for the worse. Though, as you know, we always have a choice: we can fight!

MRR: What's up next for Eu's Arse, records with new or old material, tours and shows in Italy and the rest of the world...?

Our first two EP's will be repressed soon on Portland's Black Water Records, to support our US tour in May. During the summer we'll be playing three big European festivals and we hope to tour Japan next year.

MRR: A classic question that everyone wants to know: is punk dead?

Another good question... I feel that as long as punk isn't dead inside us, then Punk with a capital "P" won't die either... I can assure you that, to Eu's Arse, punk isn't dead.

What did die in '85 was our movement, the early '80s hardcore scene, once it started getting contaminated by thrash and death metal and all the rest of that stuff. And that's something else I can assure you...

SIX TWO FIVE

!!OUT NOW / WINTER 2013!!

AGENTS OF ABHORRENCE-RELIEF LP
2nd LP from Aussie grinders
FLIP OUT AxAx - 2 new EPS
Tokyo Fastcore,x-LIE! Limited press
BLOODY PHOENIX - 3rd LP
LA grinders return, x-EXCRUC TERROR
MELLOW HARSHER - Demo EP
Brutal blasting! Members of SFN
GAZ-66 INTRUSION - EP
Brutal Ukranian power-violence
GRAND INVINCIBLE - EP
Limited EP of DIY Bay Area hip-hop
INTERNAL ROT- Debut EP
Guttural Aussie grind like FETO
IRON LUNG - Debut CD
Collects 1st LP plus 1st recording
SPAZZ - All LPs Reissued!
Remastered, new art, color vinyl!
SLIGHT SLAPPERS - Ashita LP
Legendary Tokyo Power-violence
QUATTRO STAGIONI - LP
Crazed 1000mph German fastcore!
SxFxN - Itching EP
Blazing Midwest powerviolence - 2nd EP
GET DESTROYED - 2 EPs
1000mph AZ desert power-violence
YOUNG OFFENDERS/GIANT HAYSTACKS
Split 12"LP-anthemic angry post-punk
THE PROCESS - Debut CD
Punishing HC ala RINWORM, X-SHANK
THREATENER - Discography CD
Coll.CD of 1000mph blasting fastcore

625CDS now $1 @ EBULLITION!
PLUS A TON MORE STUFF COMING!

STILL AVAILABLE:

YOUNG OFFENDERS/GIANT HAYSTACKS Split LP
SOCIETY OF FRIENDS CD: Crazed TX 90s HC
TRAPPED IN A SCENE CD- Comp of pure blast
NO TIME LEFT 10"LP - High energy HC
SLIGHT SLAPPERS-LP Tokyo blast violence
THREATENER Discog CD: 1000mph blasting
ATHRENODY CD Early 90s Death/Grindcore
BREAKfAST/SFP Split CD: Tokyo skatecore
CHARM/UG MAN-Split LP:Tokyo thrashcore
KUNGFU RICK - Disco 2xCD:Insane grind/HC
IRON LUNG/SHANK CD-Audio Brutality
BREAKFAST 2nd LP:Tokyo skate-thrash
SECOND OPINION - CD High Energy thrash
BARBARIC THRASH CD COMPS:Euro,CaliComps
CRUCIAL SECTION-LP: 80s RIPCORD-thrash
SEEIN RED / FPO CD: Pissed European HC
MACHINEGUN ROMANTICS-CD: TX fastcore
QUILL/I DONT CARE-Split CD:Tokyo thrash
HE WHO CORRUPTS CD: Corporo-grind-o-caust
SCHOLASTIC DETH-Coll. CD: READ DAMN IT!
THEY LIVE-LP: Cult-classic NY fastcore

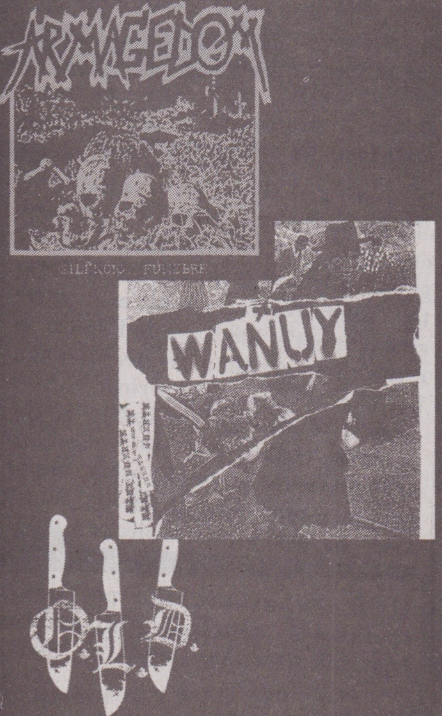
NEW SHIRT DESIGNS THRU
www.badskulls.com

Wholesale and Mailorder:
WWW.EBULLITION.COM

FOR WEEKLY UPDATES CHECK:
WWW.625THRASH.COM

ARMAGEDOM LP
WANUY EP
AVAILABLE NOW

odiolosdiscos@hotmail.com



SUBURBAN WHITETRASH RECORDS

PO BOX 270594
FORT COLLINS,CO. 80527-0594
SUBURBANWHITETRASHRECORDS.COM

PREVIOUS RELEASES:
- NIHILIST CUNT- 7"
ASSPISS- 7"
- ANAL WARHEAD -7"
- GAIN TO LOSE -7"
SLAKTRENS - (SWEDEN) CD
- GUERILLOS DE NADIE - 7
GREBER (CAN)/ PROLETAR
TERLARANG / JAGERNAUT
SPLIT 7"

NEW RELEASES
GREED FORCE - 7 INCHES OF DISSAPOINTMENT 7" - $4.50
NO MISTAKE - Connect the Dots...Complete the Puzzle 7" - $4.00
Ratbite(USA)-Two Teeth / Ratbite(Ukraine)-Ratbite It You Scum- Split CD-$4.50
Greber / Hiroshima Vacation Split 7" -$4.00
NOISE COMPLAINT (UK)--FUCK OFF AND THRASH 7" - $3.50
CRIPPLED FOX - Throw Up A "V" That Stands For Venice LP -$12.00
Proletar / Analdicktion - Split 7" -$4.
- BLOOD STAINED REALITY (SAN DIEGO)/ BLOODSHOT AND DILATED (BAY AREA) " split 7" - $3.50

- UPCOMING STUFF :
NUNHEX (Miami) - 7",
We Must Dismantle All This! - Decathect - LP,
- SUBORDINATE (Ireland) - To See Their Demise - 12"
- NIHILIST CUNT- New and 2nd 7",
Archagathus / Nakay split - 10",
Population Zero / Fifteen Dead split - 10"

TRADES WELCOME!!

Shipping $3 For 1 or $5 on Multiple (no limit on records,
Overseas EMAIL@- PUNKROCKJOEL@NETZERO.COM
http://swt4records.storenvy.com/
http://www.suburbanwhitetrashrecords.com
OUR Stores have 100's of distro. records, Cds, and tapes

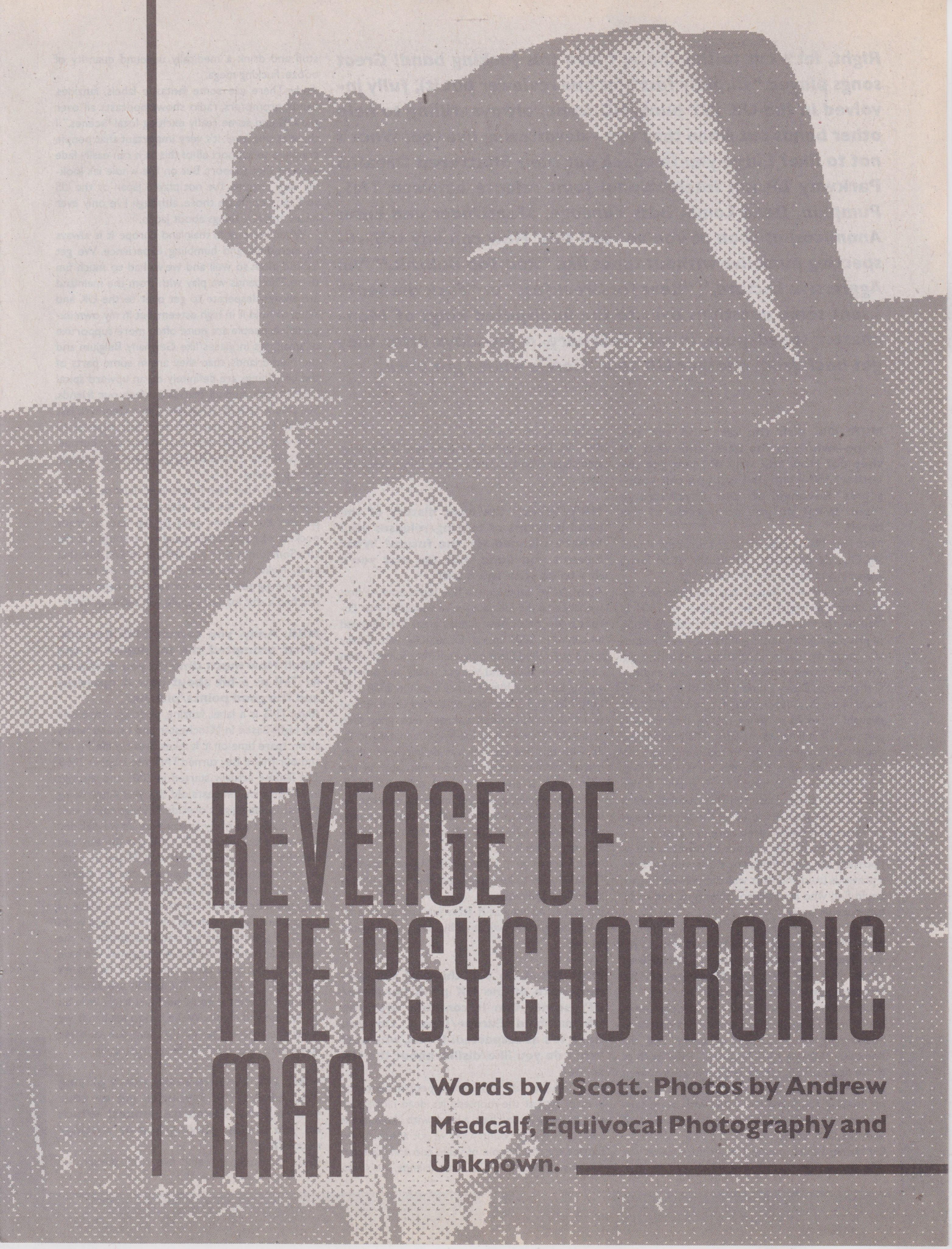
HAVOC

WWW .HAVOCREX .COM
MINNEAPOLIS
77-84 HARDCORE PUNK RE -ISSUES
CRUST
THRASH
D BEAT AND RAW PUNK
SCANDINAVIAN IMPORTS

CHECK OUR WEBSTORE AT WWW.HAVOCREX .COM
FOR THE MOST CRUCIAL SELECTION OF RECORDS, T SHIRTS,
CDS, AND PLASTIC SLEEVES FOR LPS AND 7"S

STORES AND DISTROS WE DEAL DIRECT!

WE NO LONGER HAVE A PRINT CATALOG.



REVENGE OF THE PSYCHOTRONIC MAN

Words by J Scott. Photos by Andrew Medcalf, Equivocal Photography and Unknown.

Right, let's cut to the chase, I love this fucking band! Great songs played "stupidly fast" (as one reviewer put it), fully involved in the UK DIY punk/HC scene, always willing to help other bands out when they can—devastating live too! What's not to like? I urge you to check out their Shattered Dreams Parkway LP (an international joint release between TNS, Pumpkin, Dead Lamb, Boss Tuneage, 5FeetUnder and Entes Anomicos) as soon as you've read this. How can any self-respecting punk live without tunes like "Red Top Bullshit," "An Aggressive Lecture," "Beer for Breakfast" or "Fuck the Sea?" I sent some questions over to the undisputed kings of Manchester speed-punk in mid-February, a few days after they got back from another UK tour. Here's what I got back...

MRR: Ok, dish the dirt and set the scene—who's in the band and what do they do? How and why did you get together? Why the hell did you call yourselves Revenge of the Psychotronic Man?! What do you do outside of the band?

Matt: I am Matt, I play guitar and do some shouting. Outside the band, I am usually to be found asleep in a bush, in need of a wash.

Andy: My name is Andy. I play bass and also do shouting. We originally got together in 2004 in Manchester. We got together with the intention of just playing fast music and having fun. We actually chose the name on the day of our first gig. We didn't have a name at that point. Me and our first guitarist, Davey found a DVD of the film, *Revenge of the Psychotronic Man* in a pound shop and thought it would be funny to use that name. It just stuck. It still makes me laugh. The people who made the film actually got in touch and were really happy we were using the name, which was cool. Outside of the band I teach graphic design and art at a college. I also run TNS Records, which is a small DIY label, write a zine and put some gigs on. I have only fallen asleep once in a bush.

Big Hands: I twat the fuck out of drums as fast as I possibly can. Andy kinda got stuck with me from a previous band and Matt was the only person we could find who could keep up with us, and to be fair, make us faster.

MRR: How would you describe what you do? How have other people described what you do? What is Revenge of the Psychotronic man all about?

Andy: It's fast punk, with a bit of a hardcore edge, but a tiny bit of melody too. We've been described as sounding like "Motörhead on speed" and "the Ramones covering Kid Dynamite." I like both of those descriptions. I think as a band we are about having fun, but also about being proactive. We mix up drinking songs and funny bits with more serious content and really believe in getting involved with the DIY "scene."

Big Hands: I think the best description of us was "Motörhead on speed." To be honest I thought Motörhead *were* on speed.

Matt: It's fast as fuck, basically. There is shouting, animals and booze. These three things make life better.

MRR: What's the basic history of the band in terms of touring/releases etc.? What's planned for the future? What haven't you done thus far that you'd like to do with the band?

Andy: We've done quite a few tours now. At first we stuck to the UK, but we've ventured into Europe a few times now and it's great. We released an album in 2005 and an EP in 2007 with Davey and a guy called Liam on guitar. Matt joined when Liam left in 2008 and we got faster and started gigging lots more. We released a split in 2008 with both Matt and Davey playing, before Dave moved to London. We've been a three piece since then and have released two full-length albums and an EP with this line up, which is definitely our best material. We're doing another split later in the year, which is something a bit different, which we're not revealing just yet. In terms of what we haven't done yet... well, I'd love to see more new places, but as long as it's this much fun, I'm happy to just go with it.

Matt: *I wanna go to Japan please.* Apart from that, I'm just happy to keep playing and writing, running about and bellowing.

Big Hands: As long as it stays fun I'm up for anything that gets thrown at us, but yeah, Japan would be cool.

MRR: What do you think of the current state of the UK punk/hardcore/DIY scene? Can it compete with the US/mainland Europe/Japan? Do you think it's as respected? If not, why not? What do you like/dislike about the UK scene?

Matt: The UK has some great people operating in it for gigs at the moment. It's dead nice to be able to meet up and have a laugh with like-minded souls across the country. We've got about round Europe the last couple of years too and it's been amazing. We got to make some friends, see some stuff and drink a medically unsound quantity of booze. Fucking mega.

Andy: There are some fantastic labels, fanzines, bands, promoters, radio shows/podcasts all over the UK and some really exciting local "scenes." I think at this level, it's very important that people continue to support all of this as it can easily fade without that support. But on the whole it's looking very positive. I've not played Japan or the US so I can't compare those, although I've only ever heard amazing things about Japan.

When we play in mainland Europe it is always an incredible and humbling experience. We get looked after so well and we've had so much fun there. The bands we play with from the mainland are always desperate to get over to the UK and seem to hold it in high esteem, but in my own experience, people are quite often more supportive of small gigs in places like Germany, Belgium and the Netherlands, than they are in some parts of the UK. Things are definitely on an upward spiral here though. And all that said, when our friends, Stars Burn Stripes, came over from Denmark last year to do a UK tour they said their experience here was far better than that in mainland Europe. I guess it also comes down to where you actually end up playing.

Big Hands: After our first trip to Europe, I came home thinking the UK scene was shit in comparison, but as time goes by we find so many pockets of good things going on throughout the UK. Sometimes they are difficult to find, but that kinda makes it more fun. Sometimes we turn up to some gig somewhere we've never been before and find a shit load of people will show up for it.

MRR: Andy, you co-run TNS Records. What prompted the formation of the label? How much time do you spend on it? Tell us a bit about how it operates and the good points/pitfalls.

Andy: TNS is a label, fanzine, podcast, distro and live night based in Manchester and I spend nearly all my spare time on it. It takes over my life. Myself and our friend Bev turned TNS into label in 2008. The fanzine actually started in 2003 and the gigs in 2004, so it's ten years old this year. After doing the fanzine and gigs, alongside Revenge tours, we'd come across so many amazing bands we decided to make a compilation CD. We got the bug and we're up to 26 releases now, with 27 and 28 coming very soon. It's 100% not-for-profit and it's run in our spare time (as a glorified hobby) alongside full-time jobs. We're very lucky to have loads of people helping out that we couldn't manage without. The good points are the excitement of the releases and seeing the bands doing well. We have had so many great times through all of this it's impossible to list them. The pitfalls are knowing how much better it could be if just had a little bit more time and money. We've had to tell bands we really like that we can't help them due to these constraints too, which is always frustrating.

MRR: You seem to really relish playing live, what's the favourite gig or tour you've done? Favourite venues? Which do you prefer, playing live or writing/recording?

Matt: Personally I prefer live stuff, though we

are lucky to have Tim G on hand for recording purposes. He is like the Al Pacino of Eccles, but a sound engineer. Not totally sure what I'm getting at here, but he is boss. Gig wise, there have been so many top nights that I couldn't really pick a favourite; that first mainland European tour we did does rank up there with the best though, from the vault to the ferry it was superb.

Big Hands: I've got too shit a memory and have done too many gigs to think about my favourite gig to be honest, but venue-wise Europe is fucking mental. You can turn up to the venue and it can be anything from a bank vault to a commune. It's a lot of fun.

Andy: I also much prefer playing live. I find recording quite boring, but Tim G, who produces our stuff, does make it less painful. He is top quality. I love the outcome of recording and do, as sad as it sounds, listen to our records from time to time. If you are not releasing music that you would want to listen to yourself, something is surely wrong. As the others say, we've had some belters in Europe with Hamburg and Nijmegen particularly springing to mind. When we supported Bad Religion was a memorable one, just because it was an exciting experience playing to such a big crowd, but I really love playing intimate gigs where people have actually come to see us play (rather than the big headliner). It's a great feeling to see/hear people singing your lyrics back at you. Manchester is always good and Liverpool and Leeds are also great. Norfolk and Suffolk both have really friendly and positive scenes too. There are lots of great places.

MRR: What were the last five punk records you bought? What are the next five you plan to buy? Are you into any non-punk music? If so, who/what?

Matt: I'll listen to anything, as long as it is Zeke or Motörhead. That said, I'm listening to Marvin Gaye as I type this. I bought three records last night, including the new Domestics 7", which I will listen to once I eventually buy a vinyl player. Got the new Down and Outs album from the TNS distro, it is excellent—would recommend. Aside from punk and metal stuff, I listen to a fair bit of hip hop and funk at home, '90s alt-rock like Presidents of the USA, Primus, Butthole Surfers and of course the *muthafucking quo*.

Andy: I'm actually listening to Orquesta El Macabeo at the moment, who is a salsa band, ha ha. They are on Entes Anomicos, who released our album in Germany. A load of their releases just arrived for our distro. It's good. I'm certainly open-minded when it comes to music. If I like something I don't really care what genre it is, but stuff I like tends to have its roots in punk. My girlfriend listens to a really eclectic range of music so I've heard lots of good non-punk stuff through her. Hot Eight Brass band springs to mind. They are great. I also quite like some more dance-y stuff in the right context, plus lots of reggae and ska.

The last five punk records I bought, hmm, this is a test of memory. I got the new Bad Religion, which is decent. The new Snuff album is also pretty cool. I got the Domestics 7" the other night, which I really like. I also got the new Send More Paramedics split and the new Propaghandi fairly recently (there may have been others in between—my memory is bad). They are both great. The next five—well, I'm eagerly awaiting the new Bronx album, which has, according to my emails, just been shipped. I've also ordered albums by a Canadian band called Trigger Effect who sound like a mix between the Bronx and Zeke, and Detox, who are a fast punk/hardcore, but with lots of really experimental bits thrown in. It's like a hardcore punk circus. They are from Lebanon. The new Sounds of Swami (hardcore/rock) and Acid Drop (skate punk) albums are out on TNS in the next few months so I'll be ordering 1,000 copies of each of them soon (shameless plug). There is also a new Dead Subverts split soon, which will be great. I'm aware that's six. And as for what we listen to on tour...

Big Hands: I'll listen to pretty much anything other than R&B. I've been re-buying old albums that I used to own on tape years ago recently and rediscovering things from Sabbath to Sonic Youth via Johnny Cash. But to be honest most of my recent purchases have been via TNS, ha ha.

MRR: How do your songs tend to come together? Is it quick and painless or ball-achingly hard work putting new tunes together? Are there any parameters you set yourselves in terms of what constitutes a Revenge of the Psychotronic Man song or can we expect an eleven minute drone epic sometime soon?

Matt: They just tend to come out like Revenge tracks these days... We've been writing together for a few years now. Generally I or Andy will come up with an idea and run it through with the band until it's done. If it isn't working, the general rule is to try it really, really fast. So far, this has sorted everything out OK.

Big Hands: Like Matt says, either him or Andy come to practice with an idea, then sort it out between themselves and then I just speed it up, ha ha.

Andy: Yeah, they definitely come together more easily these days. I used to write quite finished songs, but now I leave them fairly flexible as I think they are better for having input from Matt and the big-handed one. Maybe we'll try to add some new twists and turns in the future, but I can tell you for certain that we will never have a song that is eleven minutes long... an album, maybe. We tend to write a lot of lyrics when the music is fairly finished. Mine tend to be influenced by things I'm reading or films.

MRR: What's the deal with the Alan Partridge worship? Song titles referencing the character and show are one thing, but now Alan Partridge is appearing on band members' body parts! Why do you love Steve Coogan's comedy character so much? Does anyone outside of the UK get it? Explain yourselves!

Big Hands: The man is a fucking legend and that's about it.

Andy: Big Hands did get an Alan Partridge tattoo last weekend. He is amazing, as is Alan Partridge. To be honest we try to have a very loose connection with the theme of the song and a fitting Partridge reference, so if people don't know Partridge, they won't think too much of it. For fellow Partridge fans, I think it's very exciting trying to spot where we've dropped them in. There are also Chris Morris and Stewart Lee references thrown in. It's kind of a tip of the hat to things we think are brilliant. And we also have an odd sense of humour. Does anyone outside of the UK get it? In a word... probably no (that's a Partridge reference—seamless).

MRR: As a parting shot, what time is it?

Matt: Nearly nine o'clock, I need to have a wash and go to bed because I'm right hardcore like that.

Andy: Should I be the one to say it or do I leave it to Big Hands?

Big Hands: *Harr neuken drank tijd.*

MRR: Ah, I thought as you'd just been on tour it'd be like a Pavlovian response and you'd automatically just shout "It's fucking booze time!" in response to that (as is the custom at Revenge gigs) but you've quite cleverly evaded my trap (in English anyway). Right, anything else you want to get off your chests?

Matt: Cheers for the interview mate, catch you again soon!

Big Hands: Come and see us live, we'll rock your face off.

Andy: Yeah, thanks loads mate. Please check out *www.revengeofthepsychotronicman.com* for more info. Our latest album, *Shattered Dreams Parkway* came out on CD and vinyl through a collective of independent labels last year. You can stream it in full via the bandcamp page and get our sold out releases for free there too.

PMMA

PMMA (PARA-METHOXY-N METHYL-AMPHETAMINE) is a brand new band out of Calgary, Canada. They've burst forth with a seven-track demo that portrays a unique sound which is a mixture of psychedelia and hardcore punk rock. They play a lot of local shows and have gathered interest and support from punks in the Calgary area and beyond, recently getting radio play in Vancouver. Their use of synthesizer effects creates a surreal electronic backdrop to their raging, nihilistic hardcore sound. Band member Ryan also practices photography and has featured previously on the MRR *photo blog. 2014 is the year where their hallucinogenic punk will seep into pores worldwide, with their debut vinyl release about to hit the streets. Interview by Phil O'Grady, questions answered by "Noodles". Photos by Ryan PMMA.*

MRR: Hi guys, can you introduce yourselves and explain who plays what in PMMA?
We are Para-methoxy N Methyl-amphetamine from Alberta. We got Mikey Grant on vocals/bass, Garrett Lidkea on guitar/vocals, Noodles on synthesizer/vocals and Dylan on the skins.

MRR: I know that some of you play in other bands, which bands are these and do you find it easy to balance playing in multiple bands?
Yeah, we all play in a lot of bands here in town, there is a pretty small pool of musicians in Calgary playing punk but a ton of bands. Garrett and I (Noodles) play in a couple other bands, a raw punk band called SKABIIS and more recently started up the hardcore punk band Intercoarse. Garrett, Mikey and I were part of a Descendents cover band for a little while called Mikeage. We only ever played two shows but that was definitely a good time. For the last year Mikey has played drums in a band called Vain Collapse and Dylan has played in some shitty garage bands.

MRR: How did PMMA come into existence? How long have you been a band and what's the current history up to this point?
PMMA started about two years ago Mikey, Garrett and I decided over a few pints to start a band together. Garrett and I had played in a few other bands before together but had never really been in a band with Mikey—despite spending way too much time with him. The original plan was to start a Screamers-esque synth punk band, but didn't have a drummer in mind so the first few jams consisted of us three playing out of some practice amps in my girlfriends parents' basement accompanied by a Casio keyboard drum machine. We held a few of these hazy early jams and we're somehow able to write a few original songs. Dylan was living down on 6th St. (a notorious block of punk houses just off the main dirty party drag in Calgary) and after a few "poppers" we decided to ask him to join on drums, against our better judgment. Turns out Dylan is a pretty fucking rad dude and his house was an amazing jam space that really got us on our feet. For the first few months we jammed twice a week and put a ton of work into getting a good solid set list before booking our first gig. Our first show was at the short lived sports bar Costello's and since then we've played rad shows around Alberta with friends such as Rhythm of Cruelty, Sabertooth, Exotic Functions, Throwaways, Savage Streets and the Mean Jeans.

MRR: There are a lot of great new bands emanating from Canada in the past year or more, usually in places such as Ottawa and Montreal. Calgary is more unknown to me—all I know is that it has a ski resort! Can you enlighten me as to what makes life worth living in your hometown? How can you explain the high quality of bands out of Canada in recent times?
Historically, Vancouver has been the mecca for punk in Western Canada and Calgary has flown under the radar. A lot of close friends and bandmates have made the move to Vancouver and many Van punk bands have members hailing from the great province of Berta, augggghh. The punk scene in Calgary has changed dramatically over the years. Back in the early 2000s the punk and hardcore scenes were very divided. The punk scene was mostly focused on drunk street punk that existed in shitty bars like the Distillery and promoted by the middle aged, irrelevant, UFC fans of the Calgary Beer Core. There was also a lot of crewcore/metalcore going on, but the two scenes never really crossed paths. As of late the punk and hardcore scene have become very tight knit and hard working.
There have been tons of awesome hardcore/

punk bands coming out of our city recently such as Exotic Functions, Putos, Hag Face, Lung Butter to name a few. Being a landlocked city with a fairly unknown punk scene it's hard to get out of town bands to come up here and play. Luckily we have some hardworking friends here promoting shows and festivals and making the best of this frozen city. Garrett, Jeff (SKABIIS) and I started up Blunt Wizard promoting shows around the city and putting out a few tapes and zines. We are also very fortunate to have the Spirit of Truth guys here in town putting on tons of shows and bringing some legitimate fucking hardcore punk bands to Calgary. They put on an amazing hardcore/punk festival in Calgary called Garbage Daze, bringing bands like Iron Lung, Gag, Total War, Nudes and Omegas. The last I heard they are planning on making this an annual event—so we can't fucking wait to see what they do in 2014.

MRR: Visually, PMMA seem to produce eye-catching flyers, artwork etc. who creates this for the band? There seems to be an ongoing psychedelic theme to the artwork, any particular reason for this?
All the artwork is done by myself. I think our music really stands out on its own, and I wanted the artwork to reflect that. The dark, burnt out wavelengths of our music needed to be reflected in the artwork while still holding onto a DIY punk aesthetic. I find that I get visual influence from many of the same bands that have musically motivated PMMA such as Rudimentry Peni, the Stranglers and the Misfits. Our music is aggressive, dark and psychoactive—so the artwork just needed to get that across. We're really looking create a seamless hallucinatory image.

MRR: The bands sound is quite unusual in today's world full of D-beat/noisy hardcore. Personally your music reminds me of bands like the Misfits and the Damned with a psyched-out twist. Are these valid observations? Would you consider these bands an influence on you musically? If not, which bands do you listen to and draw inspiration from?
All of us came from different spectrums of punk rock and PMMA is an amalgamation of our musical and spiritual influences. Misfits and the Damned, along with the Ramones are huge influences on everyone in our band and created the foundation for the catchier tracks. Garrett and I came up listening to a lot of raw punk and crust and I think that really comes through in the more aggressive sounding songs. We wanted all of the tracks on our new EP maintain a consistent style, but for each track to have its own unique atmosphere to avoid becoming stagnant. Our lifestyles have led the way for our drugged out synth sound and sometimes psyched out sound waves. This coupled with our own individual past influences is what has created our unique sound.

MRR: Do you play many regular gigs at home? What sort of crowds do you get? Do you prefer playing local shows or heading out on the road to visit other places?
Since our inception we have played exclusively in Alberta. Until now we have played mostly local gigs and have focused on writing and recording, but we do have future touring plans and can't wait to get out of town. As far as the crowds we draw it has actually been a bit of a surprise. Our music seems to transcend genres and we've been really happy with the reception we've received.

MRR: Who writes the lyrics/music to your songs? Is it a joint work or is there one creative force behind PMMA? There seems to be a nihilistic or macabre theme to most of your songs, sprinkled with a dark sense of humor. Is this intentional or just a bi-product of your twisted lifestyles?
Most of the lyrics have been written by our lead vocalist Mikey, with additional lyrics written by myself. As far as the music goes one of us will come up with a basic riff/idea and then work collaboratively to put together the structure. Actually the lyrical and musical writing process are very similar for PMMA, it's all very collaborative and we all go in with a general idea but keep very open minds to the final product. The lyrics written by Mikey focus on the brutality of daily life. The dark, nihilistic lyrical content comes from his observations of everyday struggle.

MRR: What future plans do you have for the band and where/how do you see yourself progressing in the next twelve months?
Following our debut EP on Imminent Destruction, we are plan on doing a split 7" with fellow Alberta post punk (sexy) duet Rhythm Of Cruelty. We've also started working on material for our debut LP—which we hope to have recorded by mid 2014. Finally we've decided to plan a tour around June/July '14 venturing through Canada/U.S. Beyond the next twelve months we hopefully will be working on plans to cross the pond to ol' London, eh?

MRR: Outside of the band, what other interests do you have? Do you all have full time jobs? Is it easy to find employment in Calgary?
The majority of our free time is taken up jamming, partying and going to shows. Living the dream.

MRR: Thanks for the chat guys, feel free to get anything off your chest that's burning inside you and send a shout out to friends or acquaintances!
We would sincerely like to thank Phil at Imminent Destruction for being an amazing guy to work with on this EP and our dear friends; Becky and Nick from Proxy for helping get our demo out to the UK.

TO LIVE A LIE – VOLUME II
a pv/hc comp LP out early 2014 featuring:
lapse
ABUSE.
RABID PIGS
WATER TORTURE
LOW THREAT PROFILE
BEARTRAP
MAD DOG
HUMMINGBIRD OF DEATH
GRIT
BRIDGE
SICK/TIRED
CHESTPAIN
VACCINE
xSWAMPx
SIDETRACKED
Weekend Nachos
SCALPED
IMPULSE
VILE INTENT
FALSE LIGHT
CHEAP ART
TO THE POINT
SUPER MUTANT
STREETPIZZA
SLAVE
Out Now:
Abuse. LP - NC powerviolence
Last Words LP - NC hardcore
Seasick - Eschaton LP - NJ hc
TOLIVEALIE.COM
Distribution available through ILD

JONNYCAT RECORDS.COM
JONNY CAT
PORTLAND RECORDS OREGON
cookin' crank since 1999
OUT NOW!
YOUTHBITCH - "DON'T FUCK THIS UP" LP
CHEMICALS - "FOR REAL, FOR LIFE, FOREVER ...OR WHATEVER" LP
PORTLAND MUTANT PARTY I
(MEAN JEANS/THERAPISTS/CHEMICALS/LEADERS)
PORTLAND MUTANT PARTY II
(GUANTANAMO BAYWATCH/DEFECT DEFECT/RED DONS/YOUTHBITCH/W.H. WALKER)
GUANTANAMO BAYWATCH - "OH RATS" 7"
therapists - hate sweats LP
Chemicals - chemical livin LP
cyclops/guantanamo baywatch split 7"
cyclops - cyclops island 7"
Chemicals - crosstops 7"
soon: denizenz 7", Piss test 7", new cyclops 7"
youthbitch 7"
MOST RELEASES AVAILABLE ONLINE THRU GREEN NOISE RECS!
JONNY CAT RECORDS RULE! POSERS GET LOST!

SHIPS WORLDWIDE
CHEAP WHOLESALE RATES!
ART BY NATHAN WARD
DISTRIBUTE TO THE PUNX
MAXIMUM ROCKNROLL
DISTRO@MAXIMUMROCKNROLL.COM

SPACE WOLVES is the brainchild of Buffalo punk Svengali Nicholas Reynolds, also known as Sketchy Nick. I feel like the rest of the country—nay, world—is missing the mark, as you have to meet the man behind the music to truly appreciate Space Wolves' unique brand of retro-pop. There's something genius in making the hipster kids bop around to depraved songs about police homicide and drug abuse. While this is a subset of modern punk I normally hate, a bunch of horn-rimmed gasbags doo-wopping over their grandparents' 1950s garage riffs, Space Wolves proves to be the exception to the rule: it's cute but not too cute. Space Wolves has four cassettes released on in-house imprint Ut Records in the span of twelve months, and each tape surpasses the previous one. If less is more, just think of how much more more could be, right? If this stays a Buffalo-only anomaly, then so be it, but I'm hoping the coming year sees Space Wolves step outside of the underground musical bubble that is the Queen's City. This interview with guitarist Sketchy Nick was conducted on the first Bad People's Big Boy Tour in December 2013. Interview by Joshua Smith with photographs by Candace Camuglia.

SPACE

MRR: What is the origin of the name Sketchy Nick?
I was unaware of this until recently. But I started coming to shows when I was thirteen, and I was, even more so than I am now, really bad at making friends and interacting with people. I went to every show in Buffalo for years, and in between bands instead of talking to people I'd just stand in the middle of the room and just stare around. I'd stare at one group of people for a little while, then turn and stare at another. I think it made everyone very uncomfortable, so people started calling me Sketchy Nick. I assume there are other reasons that I'm unaware of. When I found out, I was pretty offended that people think I'm creepy, but I decided I had to take it back. If I use it as my own moniker, it disarms it. Now other people can't say it in an offensive way. Now it's just Sketchy Nick because I know the name and use it myself.

MRR: You've grown up in Buffalo and lived there for most of your life. Would you share a little anecdote about your hometown that really typifies the Buffalo experience? How do you see your city?
In terms of trying to talk about how Buffalo was when I was a child, I suppose it would be typical that I didn't do anything. I didn't ever go out and do things until I found punk, because there's nothing here. We're a barren wasteland of shit. It's just not a nice city. People have to make excuses to try and pretend it's all right. Is that reasonable?

MRR: That's reasonable, but I'd love to hear a little about your family. I've been given the impression that you're a bit of a black sheep.
My mother and father are both workin' folk who have had really stable jobs for my whole life. They're pretty well adjusted. They've been married for almost forty years. My older brother is a doctor.

MRR: And that's more-or-less the family business, right?
Yeah, more or less. My parents both have advanced degrees, as does my brother. I do not have a college degree. I'm a two-time college drop out. I did really well in high school, but I just don't care about pursuing a career. I can't even hold a job for more than two months. All of my past jobs have been really short stints at no-skill manual labor. Digging ditches, that was a good one. I love diggin' in pits. There's something about swinging a pickaxe that just feels like you're killin' someone.

MRR: Into adulthood you joined the Navy. Now, I like to think of you as the John Joseph of sissy pop music.
John Joseph just ran away from the Navy and then, thirty years later, came forward and said that he had absconded, but I have an honorable discharge.

MRR: How did you enter the Navy in the first place? Was this right out of high school?
Yes, I left a day or two after I graduated high school. I thought it was a real funny way to stick it to all of the ideas of what the people around me were doing with their lives. It's funny because in punk you only see really liberal ideas, so it's somehow incredibly rebellious when Dave Smally waves a flag at a DYS show and says, "Come and take this, because I love my country and I'm not fucking around." And it's so stupid, but if he said that in front of a crowd of regular Americans they would cheer. When you don't interact with anyone but punks you get these ideas of what everybody else thinks, and it's so far removed from the norm.

MRR: What was that experience like? How long did you spend in the Navy?
Two years. Ya know, I had a concept of the military that is probably more analogous to the nineteenth century than current times. No matter what you're going to be surrounded by a bunch of bros with whom you have nothing in common. It was just like high school too, in that it's a bunch of jocks that are now all gathered together with no mitigating factors. That's not 100% true. There are some weirdos, but it's mostly just a bunch of jocks.

There's this tradition known as buggering, in which the young sailors are stripped naked, beaten, and sexually humiliated by a bunch of their superiors. I had seen this happen to a few people and thought I had to do something about it because I don't want to be humiliated in that way. So when it was my turn to be stripped naked and treated like a little piece of meat, I threw all of my clothes off and came out swinging. Everybody just backed away because it just wasn't fun for them. If I was willing to humiliate myself—take all of my clothes off—there's nothing they could do to me. I also made a point to tell ridiculous stories about myself in training, because it made me sort of this comical figure. They'd go around and harass everybody else, and since I was seen as this dumpster-diving retard, they'd look at me and laugh and just move on.

MRR: After that you lived in New York City for a while.
Yeah, that sucked. I'd like to go on record here and say that downstate sucks.

MRR: Hey, you'll get no arguments here. You started Space Wolves about a year ago. Was there any sort of unified idea or sound that you wanted to aim for with the band? How did it start?
I suppose it started as the confluence of a few things. I was doing a project with a friend, Brendan Finn, who is now in that band Big Ups. I wrote all of the songs with the idea that I wanted to make the music that I wanted to listen to while I was high. What things really make me smile when I'm fucked up? Vocal harmony, and a lot of different parts so you can isolate the sounds really well. Everything sounds a little different when you're fucked up, and I wanted to make something that was designed for that state. I had started to become better at recording as well. I was doing all of these projects with Chris Scamurra from Space Wolves in 2011 that were just one-off things. "Hey, I wrote this song. Do you want to come over and record it?" And every day we would do something different. We struck on a few things that I like to do now—doubling the vocal melody with the guitar, and I started using more and more tracks on the recorder. We had a few projects that started getting closer to the sound that we eventually settled on with the first Space Wolves tape. What was the question?

MRR: Did you have any influences? There are a lot of shades of old surf, garage, doo-wop, and shit like that.
Well, I listen to a ton of punk and a ton of surf, but I have other outlets for that, so those don't feature prominently in Space Wolves. I guess punk does. I can't really escape that, but in terms of songwriting I was looking to what I guess is called post-pop. In the late 1970s, when people who had been playing punk started to get out of punk, instead of going into that post-punk minimalist sound, they went into a pop sound. I guess a really good example of that is the Go-Go's, because they were living at the same house that X and Black Flag lived in, and then all of a sudden they put out this shiny fun pop album, and it was huge. Bands like Nervous Rex, the Photos, these bands that obviously have punk influence but are going for this old pop sound. A lot of the bands in Buffalo in the early days of punk have that sound as well. Also, I stopped using distortion a long time ago, and it was really important to get really clean tones, just with a lot of reverb.

CANDACE CAMUGLIA

WOLVES

MRR: You do a little self-publishing on the side with your A.C.A.B. series of zines, and on your most recent Space Wolves release you had a song about Deborah Stagg. For the uninformed, could you tell the tale of her death?
A.C.A.B. Issue #2 was something I did for fun to trade with squares at the Buffalo Small Press Book Fair. I wanted to freak out all the 45-year-old guys who think of themselves as these literati's, so I just showed up with something so beyond the pale, which just advocates the killing of police officers. I had all of these stories of the last ten times that police were brutally murdered—or should I say executed—in New York State. One of them was the incident with Deborah Stagg, which happened in Ithaca, New York. Deborah Stagg was a schizophrenic woman, and there were stories that she tried to perform a Cesarean section on herself. I'm not even sure if she was actually pregnant at the time. But she was living on her own, and her neighbors, for one reason or another, got concerned and called the police.

These two officers kicked down her door, and—already having natural tendencies toward being a little insane and a little skittish, being a young woman, having two grown men knock down her door with seemingly maliciously intent—she did what any person would do, which is grab any weapon and stab the fella in the neck. She ripped out his carotid artery. He bled out in seconds, and his partner gunned her down right there in her bathroom when she didn't want the police to enter. She killed him, and he deserves to die because all pigs deserve to die. People say that the government has some sort of monopoly on the legitimate use of force, but that's bullshit. There are no natural rights. Morals don't fucking exist. If you want to do something, you do it. And Deborah Stagg wanted to kill the shit out of that cop, and he's a fucking bastard, so go for it.

If I was willing to humiliate myself /////// take all of my clothes off ////////////////////////// there's nothing they could do to me.

CANDACE CAMUGLIA

MRR: And that song is just in celebration of the life and death of Deborah Stagg?
It's an ode to this woman whose life was cut short. I will go through my life and never accomplish anything nearly as good as what she did in her last seconds.

MRR: Well put. Continuing down the road of lyrical topics covered by Space Wolves, I'd like to ask about your relationship with crack cocaine.
I like it. I think I actually like coke better. Why waste good coke, right? I went through a long period where I was drinking very heavily. I wound up in the hospital a few times, just passing out on the street. Luckily, I was always carrying a fake ID with me, so I was never billed for that. I was smoking a ton of pot, and my first experience with cocaine was at this venue that had a downstairs with a drug dealer who would just hang out in the bathroom. I thought, "Alright, cool, I'll go buy some pot from him and get fucked up at this show." So I walked down there, and everyone was in a line to get fun drugs. I walked up and he said, "What do you want? I have ten bags and twenty bags." I said, "I guess twenty." I normally like to buy pot in much larger quantities, although I don't smoke much anymore. But I paid him my twenty dollars, and he hands me a bag of cocaine, and I took it. He was a fairly intimidating fella, so I wasn't about to correct him. So over the course of the next hour I blew the whole bag.

It wasn't that much, but it was my first time, and I fucking loved it. I danced all night and jumped around like a madman, just non-stop pogoing for the next two hours. And the next day was the first day we recorded for this band Short Pants Romance that I was doing. I remember that my hands felt numb, but the recording turned out well. I just really liked cocaine after that. It got bad because I was drinking way too much and smoking way too much, and I can't hold a job. I'm very susceptible to addiction, and I'm not a very good human being. So I'm willing to not have a job for a while, close the doors to an apartment, and just do all my coke or smoke my crack. And when I run out of that, smoke all of my pot then drink all my booze. And then I'm eating potato buds with a spoon, because I haven't eaten in days. "Oh, it might be fine to leave my apartment and get a job for another week so I can do it all over again."

MRR: You mentioned a few of your previous bands, but you're obviously still very involved in creating music in the Buffalo scene. Please share your other projects.
I'm currently in Bad People, which is a hardcore band that has two 7" records out. We're currently on a ten-day tour, actually. I try to bring aspects of the early LA hardcore scene to it, but obviously there are a ton of different influences because we have such disparate members. I'm also in a surf band with Biff from Bad People called Aaron and the Burrs. That's Eleki, Japanese, 1960s surf-influenced instrumental music. We have two tapes out.

MRR: And a lot of that stuff has come out on your label.
Yes, Ut. I wanted to start a label for a long time. It would have happened a long time ago. I ordered some tapes for a project I was doing in early 2011 and was gonna put that out, but I got kicked out of the band. So I quickly canceled that order, which was a real bummer. I started the label because I was doing all of these recording projects, but I was having a hard time getting into a serious band. People didn't really know I was around and raring to be in an active band. I figured a good way to put the word out was to release my own recording projects. It was a good way to show people that I'm willing to put in some work to make things happen.

MRR: Aside from there being a lack of people willing to take a chance on releasing your records, is it important for you to be playing an active role in releasing and distributing your own music? Was it something you did simply out of necessity, or is it now something you see as an opportunity to have more control over the final product?
It was definitely out of necessity, but I want to keep releasing my own music, partially because I want to run an active label. I'd like to ask other bands that I like to put out music. I want to get a few releases under my belt so that I have a leg to stand on when I ask bands if they want to release a record on Ut.

MRR: What are some of the bands in Buffalo or Western New York that you enjoy? Beyond that, how do you feel the city fits in with the greater punk landscape? From the perspective of a person who just moved into town, it seems a little bit isolated, and some of the best bands never really make it beyond the city limits.
That's definitely true, and not a lot of bands bother coming through Buffalo on tour, which hurts. I don't really see Buffalo as having much of a coherent scene. There's no driving force that's getting kids excited to play music. Every band sounds very different from every other band, which is cool in that you have a lot of different sounds. But it's not cool in the sense that no one can say, "Oh, Buffalo bands have a certain vibe to them," because it's just all over the place.

But bands from Buffalo or Rochester that I'm excited about right now: Utah Jazz is amazing. Brandon Gaffney, who was formerly in Brown Sugar, is really fantastic at writing music and a great guitarist, but more importantly he's one of the more inventive people I know. He does things that are so new that I just look at him and wonder if I should quit playing guitar. He's that good.

I really like Dream Journal. Jordan, who plays guitar, is doing some really cool things with tremolo picking, and writing really catchy riffs. I'm pretty excited about picking up a copy of the new Mayday 7". They're real good. You know what, I think a couple of the straightedge bands are pretty good. I really like Tied Down a bunch.

Other Rochester bands: Beastman is good. They don't have anything out yet, but they're really cool live. I'm very much looking forward to upcoming releases from King Vitamin, their upcoming 7" on Feral Kid Records. More importantly, Televisionaries is their instrumental surf band. I wish they would play another show around or get their stuff together, and record a real record because it's amazing. They're all wonderful musicians, and they write really cool music.

MRR: How do you feel about the crowd that tends to enjoy your music most in Buffalo? We talked about that weird fan video that a fourteen-year-old girl sent you. It's a very weird experience seeing Space Wolves live, and being around the people who enjoy it. To me you're just this nasty punk fuck-up who happens to be making music that appeals to the more clean-cut hipster types who like to dance around to some jangly tunes. And they may not be digging deeper into what Space Wolves actually means as a band.

When we started playing live shows I didn't really know what existed beyond punk around Buffalo or around the country. I know that there are bands, but if you're not playing DIY punk shows I didn't give a shit about you. I didn't even know that kids like that bothered going to shows. I guess I knew there was a jam scene or some bullshit like that, but I was unaware that there was any coherent indie rock group of people. It was bizarre seeing all of these people that do go to a lot of shows that I'm just not a part of. They'll come to a Space Wolves show, but I don't see them at other punk shows. I don't tend to go to shows that aren't punk. As far as that fourteen-year-old's fan video goes, I would say that I finally accomplished my long-time goal of being appealing to teenage girls. It's just unfortunate that I accomplished this at age twenty-three instead of at age twelve when I wanted it to happen.

MRR: That's usually the case, man. Are there any bands nationally that you fit in with? The Burger Records crowd comes to mind.
There are some bands on Burger that sound similar to us. We get some reviews that say we sound like "X" Burger band. Someone said that we sounded like a really sissy, male-fronted Peach Kelly Pop. Another said we sound like Thee Makeout Party. All of those bands have punk influences and are making pop music, so it makes sense that we would get those comparisons. Maybe some of the pop-punk that was coming out of New Jersey and New York a few years ago, but I guess that's less of a thing now. The Insubordination Fest crowd might be receptive to it. But who should be into our music is hardcore kids who are into a strong melody too. People into hardcore like other stuff, and when I message around about getting shows they don't know what to do with it, because it's so pop on the tapes. But if they saw it live they might be excited, because it just sounds like a punk band with a lot of melody.

MRR: So it's kind of a struggle to find shows where Space Wolves actually fits in. Is that important to you at all?
I would like to play shows where we fit in, but more importantly I'd like to play shows to people who would want to see us. If we don't fit with the lineup and people still enjoy our set that's fine. But it's really hard to book shows when you're in this twinkly pop project trying to book punk shows. When people hear it for the first time, they pull back from it, but if you listen to it a couple times you realize, "Oh, these guys did a 7 Seconds cover. Oh, they do write lyrics about punk topics."

I'm very susceptible to addiction, and I'm not a very good human being ///////

People say that the government has some sort of monopoly on the legitimate use of force, but that's bullshit. There are no natural rights. Morals don't fucking exist. If you want to do something, you do it.

CANDACE CAM

MRR: What are your plans for the future? You have four tapes that came out in the span of a year. What are you looking to do in your second year as a band?
The most important thing for me is to keep writing music. We released fifty songs in that first year and recorded quite a few more. I just want to keep recording, and if there are a bunch that seem coherent I've been contemplating putting out a 7" and a full-length tape after that. I don't know, but most importantly, we want to do an LP in the near future on Feeble Minds and Feral Kid Records. Matto from Peterwalkee also made an offer, but it's more likely I'll do it with Ut and Biff and you, Josh. We wanted to do an LP of studio versions of the best songs from the first four or five tapes. The recordings on the tape aren't live or anything, but I recorded them all myself in a basement with really crappy equipment. It would be nice to have John Angelo help us record something, and see what another engineer would do with it.

MRR: So this interview will probably be published in a couple of different places, but how do you feel about Maximum Rocknroll snubbing your request to "be on the cover of Maximum Rocknroll issue 363," since that's all you ever really wanted to do?
I wrote that song years and years ago because it's fucking five seconds long. Originally, I wrote it as issue 323, which was quite a few issues away at that point. Then I changed it to issue 343, but didn't record either of those versions. But that didn't happen, and then it officially became issue 363. When August 2013 came out, we obviously didn't make it. It's a really jokey song, but I've now changed it to 393, so there's still hope. Yeah, that's two-and-a-half years from now. That's February 2016, so I got some time.

For the sake of search engine optimization, please visit spacewolves.us for all of your Space Wolves needs.

SAN FRANCISCO'S PUNK RECORD STORE

THRILLHOUSE RECORDS

Vinyl, Tapes, Zines
Bought, Sold, Traded
Open
Noon to 8 Every Day

3422 Mission St., SF CA 94110

New Releases Available Now

SHELLSHAG / APOGEE SOUND CLUB - split 7"

DAIKON - Complaining Songs 12" EP
8 pop gems in 25 minutes

WWW.THRILLHOUSERECORDS.COM

Thrillhouse Records is an all volunteer run, not for profit record store. All proceeds are reinvested in the store and the San Francisco punk community.

STREET EATERS

BLOOD::
MUSCLES::
BONES

New LP+U.S. Tour
June 2014

NERVOUS INTENT RECORDS
NERVOUSINTENT.COM

NOT LIKE YOU FANZINE

Issue one out NOW!!

Features interviews with
Dan O'Mahoney & Mike Hartsfield (Done Dying)
Fred Hammer, Russ Iglay (HUGE) & Tony Rettman
Plus reviews, pictures, and more (40pgs)
$4 US PPD
Outside US please contact for rates

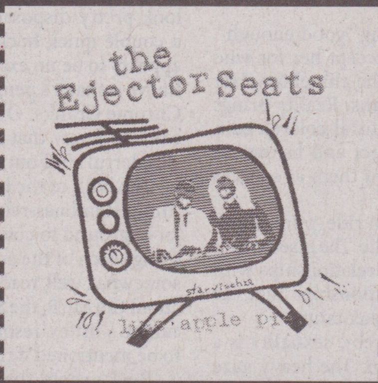
COMING SOON:
ISSUE TWO: Skate Rock Issue with 7" Comp Featuring
Stale Phish/Hugo/Counterattack!/Loud Ones/97A

COUNTERATTACK! (Australia) 7"
Lots more!!

Not Like You Fanzine
102 Richmond Ave SE
Albuquerque, NM 87106
Notlikeyouzine@gmail.com
Facebook & Instagram @notlikeyoufanzine
www.notlikeyourecords.com

collision course records

the Ejector Seats



...like apple pie...

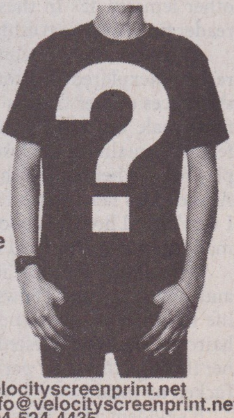
LP/CD

collision course records.com

the punk rock special

50 shirts
175.00
no addtional setup fees/does not include shipping

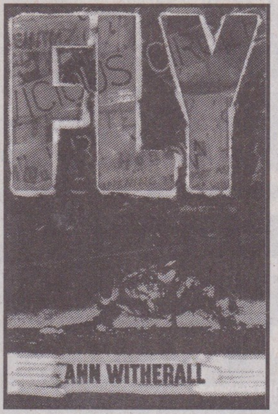
1 color
1 sided
premium 5.4 ounce
100 percent cotton tee
small thru xl size



mention this ad or maximum rocknroll to get the killer price

velocityscreenprint.net
info@velocityscreenprint.net
404-524-4435

BOOKS



Fly
Ann Witherall
260 pages • $15.00
Ann Witherall (self-published)
www.annwitherall.com

This semi-fiction memoir by Ann Witherall is a dirty reflection of her beginnings in the '80s Australian punk scene. We are handed the idiocy of sixteen-year-old Annie, our drunk and stoned mongoloidess. Between the ass beatings and lack of close mates, she is desperate to escape her shit life in Adelaide. She licks her wounds in her bedroom under the watchful eye of her Clash poster. Like the faithful who fetishize statues of saints, she projects her hopes and fears upon these silent idols. Isolated and trapped, she dreams of escape. The solution resounds louder and louder with every tape in her ghetto blaster. Finding the punks is her last and only means of self-preservation.

With some quick plotting, she and a friend give the suburbs the middle finger and hop a train to Melbourne. The liberation is real. This girl finally says, "Fuck you," to the city that obliterated her. You root for her with every kilometer that pushes her further and further away from that life. Soon enough you begin to notice there's something really, really wrong with Annie. This is a girl committed to fantasy and contradiction.

In Melbourne, Annie's companion finds a boyfriend and ditches her at the squat they claimed. She holes up with her only friends: the wine bottle wet nurse, ghetto blaster, and Clash poster. She pities herself like it's a full-time job, wasting her days creating a punk life in her head. Annie has a new life, but hasn't started living yet. (And how the fuck do you do that when you're underage, jobless, and cashless?) You want to slap the shit out of her, but it's only because you want her to thrive. Get out! Make waves! Do something, for fuck's sake!

She deeply suffers from social isolation and never being "good enough". All she wants is to be around like-minded people who accept her for who she is. Yet, she rejects the first truly welcoming group in the anarchists. Her fantasy projects crowbars, balaclavas, and killing politicians. Reality brings her hippyish peace punks who hold meetings and have natural-colored hair. All these socio-political discussions are above her intellect and below her interest. This is *not* her Manic Panic wet dream. She drops them as soon as the first green bi-hawk in studded leather walks up.

Throughout the book it becomes apparent that no train ride, punk show, drug, or friend can cure the deep self-loathing that grips Annie. The insecurities that stab her from the inside are jarringly apparent in her relationships with other females. It's in these fucked up, contradictory relationships that the reader finally sees a truthful glimmer of the author's own mentality.

Annie is utterly uncomfortable in her own body. Thereby, sexuality is a realm unexplored and totally fucking out-of-the-question. The heavy gaze she places on her friends' bodies is rife with envy and resentment. Yet, she finds male attention somewhat repugnant and terrifying. Her critique of female sexuality is as close as it gets to slut-shaming. Cattiness and jealousy play roles in her relationships, and she can't rise above it. In a way, you believe Annie hates her friends for what she can't have. The paradox is nauseating. I won't spoil how this book ends, but Annie attains perfection in a way that made me so fucking mad I wanted to throw the book in the garbage.

Overall, the storyline is a familiar one about bad luck, getting fucked up, and poverty. Punk shows and scummy characters whirl through Annie's life in bursts of color and darkness. It's a sickening carnival ride of stupid haircuts, parasite-infested shitholes, and an occasional good friend seeing her through the worst parts. The highs are impermanent, but she always feels fucked up inside.

It's evident when the story derails from memoir into fiction. The unnatural dialogue or choppy storytelling gives it away, and the reader instantly calls bullshit. This lack of authenticity is Witherall's greatest downfall. The embellishments blight her story with a weaker version of how she maybe wishes real life unfolded. It would've been a stronger read if Witherall ditched the fiction and told us the real truth of her life. Despite these things, the next installments of her life in the punk scene are something to look forward to reading. Throughout the book, I found myself always rooting for Annie. I can't help but wonder how she will come into her own.

—Beryl St. Jeanne

If You Like the Ramones...
Peter Aaron
276 pages • $16.99
Backbeat Books
www.backbeatbooks.com

Man, I would have killed for this book at twelve. That was the summer the Ramones "Something to Believe In" was in semi-heavy rotation on MTV. That video was my introduction to the Forrest Hills foursome. Back then, in 1986, connecting the dots between the Ramones, their antecedents, descendants (and Descendents), spin-offs, and influences was no mean feat. In an effort to find cool music we children of the '80s would piece together what we could from whatever we could get our hands on: liner notes, skateboard magazines, cable TV, even library books on the "history of rock". Truly it was a dark age. If only we'd had this book which, right on the cover, promises that it contains "over 200 bands, CDs, films, and other oddities that you will love!"

Evidently, this is one of a series of "If You Like ______" books, most of which fill the blank with somewhat more pedestrian fare like Led Zeppelin, *The Terminator*, or Quentin Tarantino. By and large the books in the series look pretty disposable—cheap hack work designed to make the publisher a couple quick bucks—and at first glance the Ramones book in the series appears to be no exception. The redeeming factor, to those sufficiently in the know, is that it's penned by Peter Aaron, front man of '90s NYC standouts the Chrome Cranks. One only need have a passing familiarity with that band's work to know that Aaron will dig a little deeper, and pull some weird and wonderful stuff out of this questionable premise.

The bulk of the book is a band-by-band rock and roll history lesson of all things Ramones-related from the Sun Records era through today-ish. That's a lot of ground to cover and for the most part Aaron does a good job of it, and brings each of the acts' influence on "da bruddas" into focus. For the already somewhat well read Ramones (or punk) fan, slogging through all the info about the MC5, the Stooges, the New York Dolls, et al for the umpteenth time can be a little tiresome but it's understood that these are all things that have to be mentioned if the book is to really cover the roots of the Ramones.

Rock's roots, the Brill Building, "Girl Groups", Surf, Frat Rock, the British Invasion, Garage, Bubblegum, Hard Rock (yes, you have to suffer through a page or two on Deep Purple), Glam, Power Pop, and Proto-Punk are all covered at great length and Aaron manages to unearth some lesser-heralded gems in each era leading up to the advent of the Ramones.

From that point forward the book has less to offer in terms of insight especially where the average *MRR* reader is most likely concerned as Aaron puts forward mostly a collection of the usual suspects (Bad Brains! The Pixies! The Replacements!). While there's passing mentions of some of Aaron's '90s contemporaries like the New Bomb Turks, the Action Swingers, and Teengenerate, they don't get the ink that the bigger, duller acts of their day do.

It's also at this post-CBGBs-heyday point that the book starts to get really sloppy. There are a number of sidebar pieces that have just been shoved willy-nilly into the body of the text and it's kind of a mess. You'll get to the end

of chapter four, after the pieces on the '70s and early '80s scene in around the world before you get to Aaron's "sidebar" on the Dictators; probably the Ramones most obvious and immediate influence. The sidebar on the Misfits isn't in the hardcore section of the book but buried in the part about Ramones spin-offs. A sidebar on what Carbona is can be found tucked away in the section about rock movies you might like. One on Bill Griffith's *Zippy the Pinhead* comic strip is in the middle of a section on horror movies. In spite of Aaron's deep body of knowledge and love for the material you're reminded that, for the publisher it seems, this is still a cash-grab and a lot more care could have been taken with the layout.

As I said, I would have loved this book circa 1986. I'd have poured over the lists of schlocky horror movies, hardcore bands, and the rest until my eyes glazed over, anxious for my next trip to the record or video store. But that was before the internet (an invention conspicuous by almost its total absence of a mention in this book) and today's twelve-year-old weirdo can probably find that which will float his or her boat in much more hi-tech, immediate ways. Still, it might make a good gift for your weirdo niece who's just gotten into the Ramones.

For the longtime punker or someone looking to get turned on to new (rather than new-to-you) bands, I'd be more reluctant to recommend this book. But for the obsessive Chrome Cranks fan who'd like to get Aaron's take on the best of pre-punk rock or those with a less than exhaustive knowledge of said sounds, this still has a lot to offer.

—Matt Braun

Modern Politics
C.L.R. James
167 pages • $16.95
PM Press
www.pmpress.org

C.L.R. James' *Modern Politics* is a weighty Marxist history of the Western world. In 167 pages, James covers the political and philosophical foundations of Marxism (beginning with Athenian democracy) and the modern milieu shaped by two World Wars to propose that workers themselves should control economic (thus, political) structures. Distancing himself from the politics of China and Russia during the time of his writing, James does not offer an angry call for revolution but instead presents a hopeful vision of Marxism based on the idea of the individual living in harmony with society.

James' perspective on Western history and Marxist ideology was shaped by his diverse life experience in both the colonial and post-colonial worlds, and his formal Western education. Born in Trinidad in 1901, James attended Queen's Royal College in Port of Spain and moved between England, the United States, Africa and the Caribbean during the course of his career. He wrote on colonialism, race, Marxism and cricket among other topics; trying on different ideologies, James offered critiques of Stalinism and fascism during a Trotskyist phase, then rejected Trotskyism. In this rejection, we find his definition of Marxism: "Whereas many of us denied that Stalin's Russia was a Workers' State, Trotsky and the Trotskyites always insisted that it is. They say that as long as the property is nationalized, you can plan production and this makes it socialist. We say that *as long as the working class is not managing production*, all that you have is capitalism in a new form—state capitalism" (73 – italics are mine). *Modern Politics* consists of a series of six lectures delivered in 1960 at the Adult Education Center in Port of Spain, Trinidad. Remarkably, I believe that James delivered these lectures without notes. When the lectures were first published, Trinidadian Prime Minister Eric Williams (James' longtime friend and former political ally) ordered them suppressed due to an irreparable disagreement between the two. These were ultimately released in 1973 and the version for this review was published in 2013.

James first discusses Marxism within democratic political and Western philosophical traditions. In doing this, he argues that, "Marxism was the solution and the heir to the finest currents of thought and action of five hundred years of European history" (44). He carefully notes that his use of "democracy" refers to direct, Athenian democracy, as opposed to representative democracy, a crucial distinction that allows for his critique of modern Western political systems. Covering the embodiment or rejection of Enlightenment ideals as demonstrated by the English, French and American revolutions, James discusses Marxism's philosophical inheritance (specifically, Descartes to Rousseau to Kant to Hegel, drawing ideas from the notion of Christian equality, and ending with Marx). Through this trajectory, he connects the primacy of the intellect and humankind's innate capacity for reason to present a positive view of human nature, laying the groundwork for the idea that common folks are capable of their own governance.

After the philosophical foundation is laid, James applies a Marxist perspective to the European balance of power. The details of this section are vital to James' presentation of his own idea of Marxism and his distance, ideologically, from the communism that had manifested in different nations at the time he spoke. This chapter is thick with history and terminology that is frequently misused, so thankfully, James provides definitions. He traces the importance of the Paris Commune and the role of the working class in WWI and WWII, delineating separate threads of Marxism to support his point that "This is not a question of whether or not you agree with Marxism. I stated, and I state it again, that the history of Europe since 1848 to the present day… is the history of the struggle between traditional capitalist society and those who are attacking it under the banner of Marxism" (57). He notes that after World War I, the working class of Europe was divided into two separate groups, nationalists who believed socialism would come about through the government, and Leninists who believed socialism would come about only through violent overthrow of the bourgeoisie (58). By this definition, the Second International (within which there was a split between pacifists and non-pacifists) was socialist, and the Third International was communist. James traces the upheaval of the Russian Revolution and the leadership/ideologies of Lenin, Stalin and Trotsky. Importantly, he notes that, "Hitler … was able to come to power and destroy Europe between the quarrels of the Social Democrats and the Communists … the Social Democrats would not fight and the Communists could not fight" (66). James praises Roosevelt's implementation of socialism through governmental means and describes the Hungarian Revolution as an example of Marxism that was spontaneously led by the workers as opposed to being driven by trade union organizations and political parties.

Using history as a foundation, James discusses the ideology of Marxism based on the individual's relationship to society. Marxist doctrine, emphasizing the oppressiveness of capitalist structures, seems fundamentally at odds with the notion of free will; to resolve this hopeless situation, James notes that "Marxism is, not an ideal, a utopia in the head, but a scientific doctrine that enables you to … recognize the limits of man's possibilities at any particular time or any particular stage, but *also recognize his mastery of all possibilities within those limitations*" (146 – italics are mine). He argues that the world market and capitalist structures, marked by the domination of one group by another, is not relegated only to the economic sphere but is reflected in every corner of life. In "How We See Ourselves," a section detailing artists' and writers' responses to the degeneration of modernity, he uses the work of Rimbaud, T. S. Eliot, Camus, and Charlie Chaplin, among many others, (surprisingly) praising D. W. Griffith as "the greatest artist of the twentieth century" due to his appeal to the "great masses of semi-educated people" (137). James discusses Freud at length, noting that the unconscious could be a "source of enormous power in the way human beings will tackle their social … problems" (150). While his discussion of modernity and responses to it is provocative on many levels, his coverage of the upheaval of gender relations in the United States lacks depth—he notes that giving women legal equality in the US made gender relations worse than before, because it was not preceded by a full overturn of labor relations (123).

The message of *Modern Politics* is fundamentally hopeful. The disdain between the middle and working classes, along with the destructive nature of specialized work, leaving the individual unprepared to adapt to new situations or reach her potential, are ideas that warrant reexamination in our current times. He talks of the great forces of production (an idea which we might apply in the present day to the overarching structures of technology), and the problem of the working class effort being directed toward the very technology designed for its annihilation. This book is extremely difficult, but worthwhile, especially if you like dense political history and philosophy. I appreciate his clarification of terminology and his reassessment of socialism, communism, Marxism, and other terms so frequently misused, and I wonder what James would say about the present and growing class disparity, society's reliance on technology and its redistribution of our economic structures, and our work, much of which produces little (if any) tangible results. All things considered, James' closing remarks seem as relevant today as they did in 1960: "What is the point of these suicidal, these tremendous efforts on the part of human beings only to destroy one another? I believe it is possible to mobilize even more tens of millions of people for the work and the arts of peace. Properly encouraged and given a sense of history and a sense of destiny, they will do all they do now for war, for the sake of improving the normal life and relations of human beings" (154).

—Alyson Barrett-Ryanw

Trans-Siberian
Bart Schaneman
80 pages • $5
Pioneers Press
www.pioneerspress.com

Bart Chainman's *Trans-Siberian* is *Eat, Pray, Love* for shitheads. Somehow this exceedingly ordinary travel diary exists for public consumption. The only time this thing gets remarkable is for its all-too-frequent smattering of xenophobic drivel and peeved out smarm that could put ipecac out of the job. Thank god this guy never gets laid. Solidly for the first 30 of 79 pages I was under the impression that this had to be some kind of fucked up parody joke—especially after the first use of the phrase "American stereotype", especially after the third name drop of an actual author. Pro-tip: Bart Chainman is not Ernest Hemingway, Bart Chainman is not John Steinbeck, Bart Chainman is not Henry Miller, and there is no fucking way that Bart Chainman is Fyodor Dostoevsky—for chrissakes sprinkling these proper nouns onto your garbage pile of words won't make it so.

Okay now, let's get specific: white boy Bart refers to a Paraguayan woman he just met as his "reina". Pause. Bart refers to a group of 12-year-old girls as "little Lolitas" that give him a "head full of Nabokov". First of all, chill, Woody Allen. Second of all, *pause*. I'll give you some time to barf the remainders of your lunch up. Yo, Bro, prattling on about your brunch menu and the push-ups you did and why isn't exactly moving me. I get it though; you're not a big fat American stereotype. Bart, by the way, is very upset by the perception of Americans as fat and stupid—*boo hoo cry about it*—lamenting the hostility, ignorance (!), and prejudice (!), of it all. Meanwhile our hero remains a regrettably clueless hypocrite idiot child. During his travels through China, having bothered to learn none of the language, Bart is just shocked to be gouged at a restaurant. (Why is it that you would refuse to learn even enough Chinese to order food properly, yet were positively giddy at the prospect of practicing Russian?)

Bart has a nightmare about a Chinese beggar beating him with a large metal bowl (wish you would.) Bart shares in an unjust and unfounded paranoia about a driver's supposed secret plan to extort money from him and his fellow moron. Bart feels uneasy about the staring problem of the working-class Chinese. Congratulations, Buddy, you just got othered for possibly the very first time in your white, male life. Like it or not, tourists are a form of intruder, unsurprisingly noted as such. Oh, you heard that "they" would gas the train cars and steal everyone's belongings. Oh, you woke up in a cold sweat groping for your precious—and untouched—possessions.

Bart describes Mongols as vicious barbarians that could "turn on us", "get hungry", "kill us", for "ancient sport ritual." A travel companion wrongly accuses an imaginarily thievish Mongolian hostel worker of swiping his *misplaced* jacket. Bart resents talking to these ESL kids because they just don't get his jokes. Bart goes on about the "unflattering bangs" of the Russian people before dive-bombing into an insane ethnographic on the verge of eugenic description of the Russian Man and the Russian Woman as if there's one of each.

And this whole dunce-capped travelogue is presented under some vague pretense of what exactly? A catharsis for the death of a friend for which he couldn't even dedicate two lines? A quest for identity puzzle pieced together in the final destination (I could have watched the *Final Destination* trilogy instead) of his great granddad's Russian village? *Nope*. It's neither of those things—for our humble Bart tells us so. What we have here is a nice little tale of avoidance. He talks of a fear of returning to a changed America with unrecognizable friends and an uncertain future. He talks of staying in one place long enough to finish things and to welcome the success that would bring. Listen, we all run away, most of us don't even need to leave the continent to do it either. And let's face it; nearly none of us need to write a book about it. Save it for your Xanga, Schaneman.

A second reflection on this punishing text had me wondering intensely about the level of self-awareness this dude had or had not wrote it with. Maybe I had simply failed to observe the wry wit of this cunning satirist! Maybe I hadn't had to feel as if I were trapped in a vomitorium for the duration of the reading of this book! Yes, it was a terrible, unfunny joke after all. I'm giving you the benefit of the doubt. As for constructive criticism I would have definitely rather read an entire book about the death of a friend. Or, I don't know, Christ, *anything* at all that was a little less hollow, or weak, or completely goddamn oblivious. Please, next time grip some substance before you grip a pen.

—Cheri Musrasrik

Fastcore Photos, Issues 1-3 Collection
Will Butler
130 pages • $13.00
Shook Up Publishing
www.shookup.com

This fit-in-the-hands book is packed with what would have been several issues of a zine compiled by Will Butler. Will has been documenting happenings in the Southeast of the US with a focus on the "faster" end of this underground music world, not exclusively though. He has coverage of lots, such as Shit Storm, Magrudergrind, Capitalist Casualties, Bastard Noise, Acid Reflux, Coke Bust, Deathrats, Double Negative and even stuff that was a bit more surprising such as C.O.C in a basement show, White Cross, and few other older folks who have played out Will's way. The photos are strong and he captures some great moments and energy definitely pops off the pages, which is really exciting. Throughout the book he shares stories à la show review stlyle that is a really nice touch. I love the story about the Double Negative, C.O.C. basement show; top notch. Towards the end of the book we get several interviews from bands such as Punch, Backslider, Coke Bust, Sick Tired, Nö Pöwer, Sectarian Violence, and a few others. Overall the project reads as a zine packed into a cool little book. As a bonus, there is a DVD with live chunks from Shitstorm, Despise You, Coke Bust, and many more. Nice job! Cool documentation.

—Martin Sorrondeguy

MOVIES

BRING ME THE HEAD OF GENE SISKEL

CAROLYN KEDDY

As you know I am a fan of the underappreciated. There always seems to be a person(s) who was instrumental to making something, but gets little of the credit. Unsurprisingly, the documentary **20 Feet From Stardom** was recommended to me by everyone. **20 Feet From Stardom** is the story of the back-up singers from well-known songs of the '60s, '70s and '80s. You know their voices and their vocal parts, but you probably don't know their names. I didn't know most of them.

20 Feet From Stardom is a look at how the singers got started, what they wanted to be, how the music business disappointed them and where they are now. Darlene Love has the most heartbreaking yet redemptive story. Love was a singer for producer Phil Spector. She sang songs that would later come out under the name of other singers and become huge hits. The public didn't know that was actually Love singing. Then she would have to see the other singer on television lip-syncing to her voice. When Love's contract with Spector was over, she signed with another label only to find out very soon after that the new label sold her contract back to Spector. Love left the music business instead of dealing with Spector. She spent some time cleaning houses and then made her comeback, including being inducted into the rock'n'roll hall of fame.

Most of the other singers weren't as lucky. Many had aspirations of moving to the head of the group only to have their solo albums not be successful. Interestingly, most of the singers interviewed are African-American females. Although race seems like it is an issue in the field of back-up singers, the concept barely factors into the film **20 Feet From Stardom**. There is brief mention of the '60s English rock stars wanting to sound more "black" and a discussion with Merry Clayton who sang on Lynyrd Skynyrd's "Sweet Home Alabama." There are male back-up singers interviewed in **20 Feet From Stardom**, but you barely get their names, never mind their stories. The exception is Luther Vandross, who sang with David Bowie before going solo, though even his mention is brief.

Singer Merry Clayton steals the film. When the film crew gets in her car and someone asks her to turn off the music, she correctly and amusingly asks, "How can you logically have a diva not have her music on?" The unseen voice in the backseat unnecessarily explains what most viewers already know (they'll add the music in later), but it's still a good point. Clayton sings the female vocal on the Rolling Stones' "Gimme Shelter". She recalls the story of how she was called in the middle of the night to come down to the studio, was pregnant, showed up in pajamas and curlers and was then asked to sing "Rape. Murder. It's just a shot away."

Unfortunately, **20 Feet From Stardom** suffers from the same poor ending choice as **Muscle Shoals** did. It is tempting when you have a bunch of talented singers in one room to get them all to sing together. However, it ends up being the low point of the film. (twentyfeetfromstardom.com)

Punk rock in China is still so relatively new that it is always interesting to hear what is coming out. **Dragon City** is a short fictional film about the band No Name. The band is living in a time after a nuclear war when money is worthless and the remaining inhabitants scrounge for food. The band is on the move after the death of a friend. They meet up with a guy who lives in an abandoned nightclub. Fortunately, all the equipment still works so the band sets up and plays. The music attracts other lost people living across the wasteland. Punk rock is born anew.

Dragon City claims to be "the first punk rock movie ever produced in the People's Republic of China." As such, I was kind of surprised to listen to the director's commentary and discover that director Darryl Pestilence is an American. The film is mainly a showcase for the music of No Name, which is anthemic pop-punk meets Oi! and sung in English. Also included on the DVD are music videos and live performances from the band, as well as other short films from Pestilence. (mvdvisual.com)

I wasn't too excited to have to see Black Lips touring in the Middle East sponsored by Converse. Yawn. Yet, here it is **Black Lips: Kids Like You & Me** the tour film. In 2012 Black Lips played in Egypt, Iraq, Dubai and Lebanon. The initial tour had to be delayed due to the Arab Spring protests. Although the band avoids politics per se, it is hard to when touring the Middle East. So there are news clips interspersed, to guide the unaware throughout the documentary.

The point that Black Lips members make over and over again (and it's right there in the title) is that people are the same everywhere, no matter what our politicians seem to do to each other. While that is a valid point and proven by the fact that people dance to the Black Lips music while smoking and drinking just as they would do everywhere, it seems a little too naive. Interviewers keep mentioning that the title of one of the band's album is *Arabia Mountain*. The reason for it is that it is a place in Georgia near where the band lives. Another interviewer asked if they needed to change any part of their performance for Middle Eastern audiences. One band member mentions that they were asked not to perform one song, but they don't play it live anyway. However, there was no follow up question as to what song and why.

While the Black Lips are the rationale for this film, it is the others in it that are more interesting. Also on the tour is the Lebanese band Lazzy Lung, whose members matter of factly discuss living with frequent bombings. One member of the band recalls having to drop off another a mile from his house when a show was cancelled due to Israeli attacks. He kind of worried about it, but there was nothing that could be done. He also mentioned that when a bomb would go off, people would stop to briefly check it out, but then go back to socializing on the street.

There is one Black Lip wearing a Converse shirt in almost every shot he appears in, not to mention that when the band appears on Lebanese MTV, and granted the interview questions do start to get a bit lame, he changes the subject to thank Converse for paying for the tour. He later appears next to a wall in Egypt where people write their political thoughts, standing in between the words "Media" and "Whore" which are painted on the wall in large letters. He probably did it ironically, but, given his role as corporate shill, it just comes across as pathetic. (mvdvisual.com)

I am always looking for films to review. If you made one, send a copy to Carolyn Keddy, % Maximum Rocknroll, PO Box 460760, San Francisco, CA 94146-0760. If your film is playing in the San Francisco Bay Area let me know at carolyn@maximumrocknroll.com. I will go see it. No guest list necessary. www.carolynkeddy.com

WWW.ILOVEIMPRINT.COM
info@iloveimprint.com

imprint indie printing

3449 TECHNOLOGY DRIVE, STE. 212
NORTH VENICE, FLORIDA 34275
YOU CAN CALL US: 941.484.5151

JUST ADD VINYL

7" Folders starting @ $95
Pockets starting @ $225

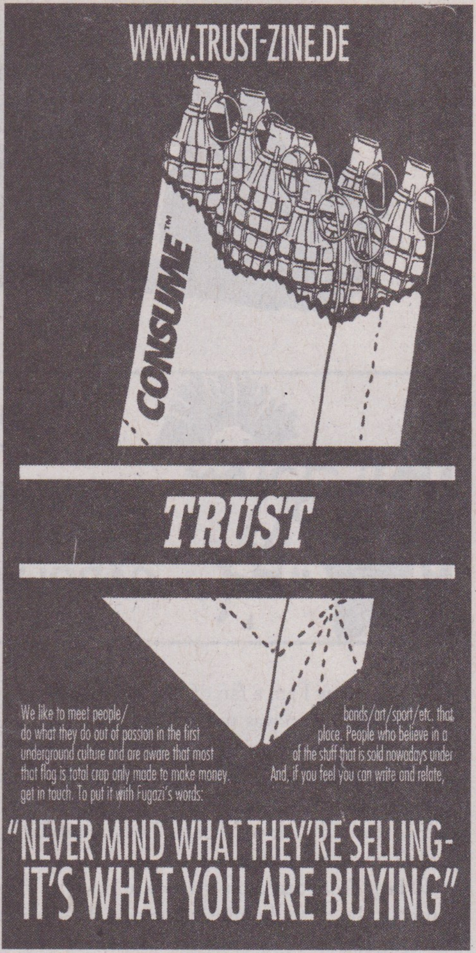
10" Jackets starting @ $550

12" Jackets starting @ $450

FULL COLOR CENTER LABELS $150 with any jacket or insert order
1,000 quantity (includes 25% overs)

- FRIENDLY CUSTOMER SERVICE, JUST A PHONE CALL AWAY
- KNOWLEDGABLE ART DEPARTMENT WILL ENSURE YOUR ART IS READY TO GO
- DIGITAL PROOFS OFTEN DELIVERED VIA EMAIL SAME DAY
- IF YOU FIND A BETTER PRICE, WE WILL WORK TO MATCH THAT PRICE

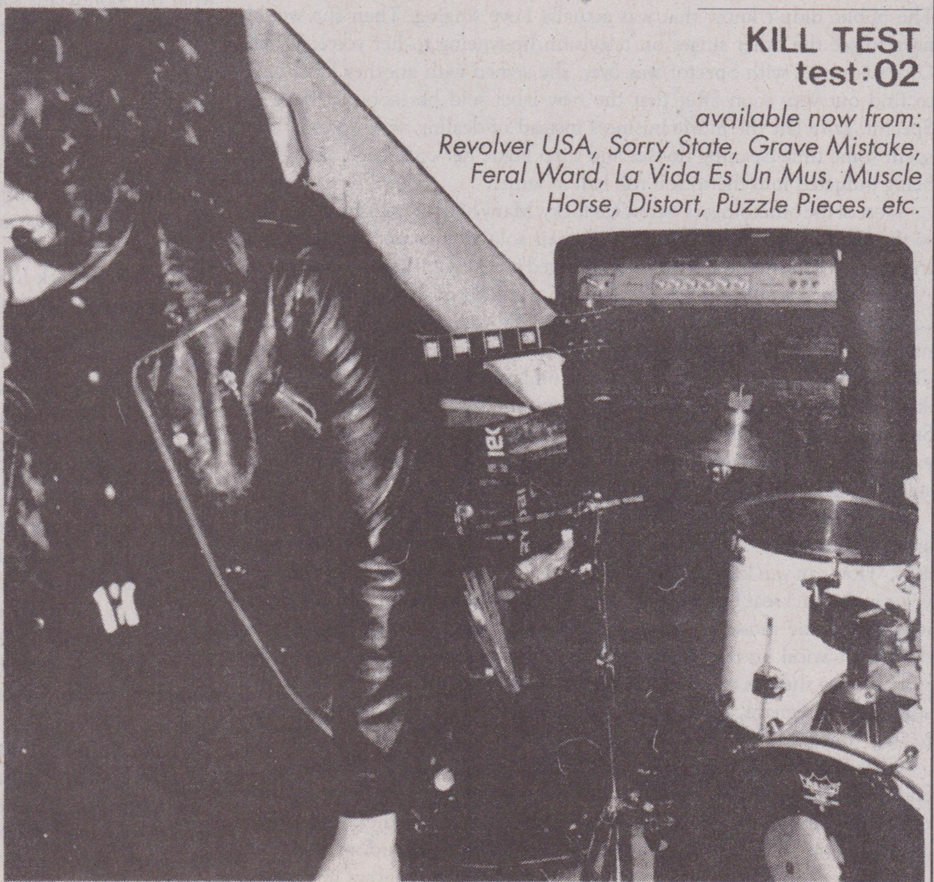
MANUFACTURING QUALITY GOODS FOR YOUR BAND AND RECORD LABEL, SINCE 1994.



IN SCHOOL **PRAXIS OF HATE EP**

KILL TEST
test:02

available now from:
Revolver USA, Sorry State, Grave Mistake, Feral Ward, La Vida Es Un Mus, Muscle Horse, Distort, Puzzle Pieces, etc.



RECORDS

Send **two** copies of vinyl or CD-only releases (if on both formats, please send the vinyl) to **MRR, PO Box 460760, SF, CA 94146, USA**
We will review everything that falls within our area of coverage: punk, garage, hardcore, etc.—no major labels or labels distributed by major-affiliated distros. Releases without vocals or drums will not be considered. Please include postpaid price and contact information. Let us know where your band is from! *No reviews of test pressings or promo CDs without final artwork.*

Reviewers:
(PA) Pete Avery
(MA) Matt Badenhop
(MB) Mariam Bastani
(WB) Will Blomquist
(GB) Graham Booth
(MC) Mitch Cardwell
(WN) Robert Collins
(JD) Justin Davisson
(JF) Jonathan Floyd
(AE) Amelia An.ok
(FF) Francesca Foglia
(LG) Layla Gibbon
(DG) Dan Goetz
(JH) Jason Halal
(GH) Greg Harvester
(MH) Mike Howes
(RK) Ramsey Kanaan
(KK) Kenny Kaos
(CK) Carolyn Keddy
(BL) Brad Lambert
(RL) Ray Lujan
(MM) Marissa Magic
(JM) Jeff Mason
(AM) Allan McNaughton
(DZ) Ryan Modee
(RM) Ryan Murphy
(AP) Ari Perezdiez
(LA) Lydia Phelps
(LP) Langford Poh
(RO) Rotten Ron Ready
(FU) Ray Suburbia
(KS) Ken Sanderson
(FS) Fred Schrunk
(KR) Kat Smith
(MS) Martin Sorrondeguy
(AU) Andrew Underwood
(VX) Vanessa X

THE 4 SIDS – "Kill" EP
Naming your band the 4 SIDS and starting your EP with a cover of ABERTO Y LOST TRIOS PARANOIAS great punk cash-in song "Kill," complete with JOHNNY ROTTEN-esque vocals, may make the usually squeamish non-fans of gimmick punk immediately back away. But I say good riddance. This is some nasty, cool punk with an obvious sense of humor about the genre and themselves. The music is fast and unwieldy and the Rotten vocals remain throughout. Their mysterious nature (all I could find out about them is that they are from Massachusetts) also adds to my enjoyment. It may take you a while to find this record, but it will be worth it. This is fantastic. (CK)
(no info)

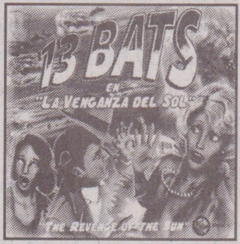
13 BATS – CD
This Madrid trio's CD starts out fairly bluesy, reminiscent of some of the earlier, better MISSISSIPPI ALLIGATORS stuff. The album does stay fairly rooted in punk influenced by country blues, but halfway through starts swinging a little too far into rockabilly territory. I liked the weirder, bluesier stuff better. Rockabilly has never really been my thing. Their DEAD KENNEDYS cover of "Let's Lynch the Landlord" was actually better than I expected it to be, and most of their lyrics are pretty funny. For fans of punks in fedoras and stand up basses. These guys could tour with the PINE HILL HAINTS, and they'd have a blast and blow everyone's mind, but I get the feeling that they'd rather play with SOCIAL DISTORTION, and that seems like a drag. (DZ)
(Potencial Hardcore)

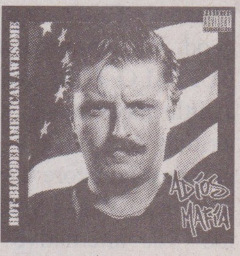
13 BATS – "La Venganza del Sol" CD
These fellas from Spain play melodic punk with a serious wink to rockabilly. They kind of have horror theme to them, but it feels more like an ol-timey-horror-movie theme. The music is really well produced and the packaging looks like a real professional laid it out. These guys are probably used to tall stages and bright lights out in Madrid. Horror junkies who love psychobilly, I need your attention, cause you'd probably really dig these guys. (FS)
(Potencial Hardcore)

13 BATS – "Punk Physical Therapy" CD
A Spanish trio, complete with stand-up bass and semi-acoustic electric guitar, romp through eleven tracks. Despite the instrumentation, the rockabilly influence is minimal, though the rock is not. There's a power ballad or two, a surfy number, and several rocking pop-punk efforts. There's only one song sung in Spanish (an ode to potatoes, as far as I can make out), "Beer Is My Novia" pretty much sums up the lyrical content. I actually really like this, and didn't expect to at all, for what that's worth. (RK)
(Subterfuge)

37 HOSTIAS – "Zooilogico" CD
Upbeat punk rock'n'roll with a political slant from Madrid. It's like something Spanish speaking punks in the States would find on Epitaph when they were fourteen and eat the shit out of and play it nonstop in their room till the CD scratched. They've been around for more than twenty years and their proficiency in writing catchy songs is pretty much mastered on this record. Vocals are dual female/male with occasional gang vocals; guitar riffs and song structures are pretty straightforward, nothing fancy and pretty clean. No bullshit punk, get into it. (AP)
(Potencial Hardcore)

ACOUSMA – "Nothing of Everything" EP
Gnarly, rough and heavy riffin' hardcore from Prince Edward Island, Canada. Raw, slightly high-pitched vocals (not as high as say HELLNATION, though). They start off pretty damn fast and heavy





that's above the grade with their CELTIC FROST-y pinch harmonics and vocals shouting out a lotta nasty attitude. The noise-rockin' second tune "Civilized Cycle" really got my attention with its stop/starts and big-ass riffs. Vocally, this reminds me of FISTULA although this band is far from sludge. Some have compared this to INTEGRITY but since I'm *not* at all bored as fuck with this, I wouldn't say that's apt. Instead, I'd say get on this if you're looking for something different in the areas where noise rock, metal, hardcore and even powerviolence intersect. (JD)
(High Fashion Industries)

ADIOS MAFIA – "Hot Blooded American Awesome" CD
Absolute waste of whatever crap they make CDs out of. Beer gut man's man rock. Boasting and bragging songs about how badass they are and their conquests with women. Vocals go into hip-hop style at times. Cross the DWARVES with LINKIN PARK. Honky-tonk twang with white boy funk. Stock up on toilet paper to wipe this messy shit off your ass. (RO)
(287, no info)

AETHERA – "Without a Word" CD
The last thing the world needs is another screamo band. They mix in enough BOTCH to not be a complete waste of time and I understand that some people like indie rock with chugs but you aren't going to catch me at this party. (BL)
(self-released)

ASK THE DEAD – "The Leans" EP
This sounds a lot like early '90s alternative. Don't stop reading. It's pretty good. It's reminiscent of something like BUFFALO TOM, maybe a little heavier, a little more punk. It's catchy, the song writing is good, it's surprisingly driving in a post-hardcore way (whatever the hell that means). The vocals might be a little too '90s alternative (sung by someone who can actually sing, in a slightly forced, emotional way). "Stockholm Syndrome" is the gem here, cool guitar work and a possible lyrical nod to MINOR THREAT. Think Boston in the early '90s and you'll be on the spot. (PA)
(Riotous Outbursts)

BAD SWIMMERS – "See You" 10"
The opening song on this record is so good. It's a mix of indie rock (DINO JR., BUILT TO SPILL fuzzy catchiness), punk and emo. It's short. You'll want to put the needle back at the start when it's over. Then there's this radio rock song. That's kind of how the record goes. There's some kind of cool noise weirdness over the top of rock songs, in a tuneful way. There's noise stuff over subdued, almost CURE *Wish* era stuff. Then there's radio rock again, what? You can take half of it and throw the other half away. (PA)
(Atomic Action)

BAD TROUBLE – "Lack of Funs" EP
Ohio screech'n'roll, presumably the product of pickled brains and mustaches. Things start in basic bar-band hard rock territory and carry that way through both sides, but there are moments of great fuzz and bonehead punk rock. I'd single out "I'd Be A Headcase" as this platter's prime cut, but only 'cause it's the most idiotic. (MC)
(FONE)

BASTARD CHILDREN OF THE ROMAN EMPIRE – "To Kill In Cold Blood: 1996-98" LP
They were a Portland hardcore punk band with a lot of thrashy tendencies whose members played in NERVOUS CHRISTIANS and the reformed POISON IDEA. This band was raging right at the time I graduated from lame suburban Fat Wreck bands to underground punk and though I didn't know about them at the time, this band's sound brings me back to being a pissed-off high-school junior just starting to figure things out. The songs are all fast with lots of rock'n'roll riffage and backup vocals on the hooks. Worth checking out and not just for the '90s nostalgia. (BL)
(National Dust)

BEAUTIFUL SUNDAYS – "Tangled Thoughts About You" LP
This album was really *really* trying. Wait, you didn't want to hear an alt-emo radio pop revival album either? Go fucking figure. The lyrics are as base and clichéd as possible and the song structures are so boring and predictable I literally cringed a couple times while listening. If you're desperate for a silver lining the packaging was cute (I'm a sucker for cats) and the B-side of this album is a gold cat collage etching—so mercifully there is no B-side to this extremely well-polished turd of a record that took thirteen labels to put out. (DV)
(Brecho Discos / Chica Psicotica / Crapoulet / Crecer / Der Crapület / De Nada / Determinacion / Entes Anomicos / Get Better / Kabuki / Quien Calla Ortega / Sad Punk Discos/ Subterranea Discos)

THE BELLICOSE MINDS – "The Buzz or Howl Sessions" 10"
It is no secret that I have been a supporter of this band since I first heard the demo tape, which is where the material for this 10" is from. The BELLICOSE MINDS have since released an EP and LP after the first tape, but I have to admit that this first collection of songs heard through a shitty tape deck with the fuzzed out sound of multiple duplications is what roped me in. They were gritty, gothy, danceable, haunting songs with variety without losing a cohesive sound. The lyrics are bleak and punk as fuck with the crooning of a unique voice with no hint of embarrassing fake accents or emulation of any of the genre's predecessors. I don't think you can say anything is "legendary" yet, as the label description claims, but these tracks are fucking great with an enduring sound that is indeed in a recognizable genre that has regained popularity as of late, but these songs will stand the test of time. The songs have been remastered and laid out on this clear vinyl 10" for us. I normally hate the 10" format, but it is very fitting for these tracks. It was an adjustment to hear the remastered versions, because punks like everything shitty, but this vinyl release does these songs justice. You can hear everything on here, including important nuances that may have been passed over by the limits of cassette format. Even if you have the tape, this is a worthy purchase. If this is your first time hearing about this band and you are into this post-punk, goth-y stuff, get this today. See you at the record store. (MB)
(A389)

BIG RICHARD INSECT – "Cop Out" EP

The title track is a stomping slice of '70s Aussie punk that reminds me of X. the other three tracks are a little more noisy and demented but don't grab my interest quite so much. On the strength of the first song this is worth grabbing but overall the record is good but not great. I'll definitely check out whatever they do next. (AM)
(Major Crimes)

BLOODLET – "Embrace 1993 Demo" EP

Is this a cruel joke? I guess I don't get it, a one-sided release 20 years later. Have we finally entered the future for SxE metalcore? I do remember one of those BLOODLET EPs being super sick back in the '90s when BURST OF SILENCE was making waves. This one-song *etched green vinyl* "EP" kind of reminds me of that, but now the song is over and I forgot about it again. If I really want to remember, I just reach for my RINGWORM demo. (GB)
(A389)

BLOODLET – "Entheogen" 2x12"

For those not familiar with BLOODLET, they were an influential hardcore band from the mid-1990s who helped push elements of the exploding hardcore scene to heavier and darker areas. By introducing a fretless bass to their sound and writing five- and sometimes ten-minute songs, BLOODLET had transcended their peers in style and scope. As a premier band on the then hardcore label, Victory Records, the band gained massive exposure, mostly due to this definitive release. The term "metalcore" had yet to be coined when *Entheogen* was released, but this band, and possibly this album, gave popular recognition to the newly emerging sound. Now, eighteen years after its initial release, the exceptional A389 Recordings has reissued the album as a double 12" in a beautiful gatefold sleeve, doing justice to Aaron Turner's haunting art work. Only 1,000 have been pressed, not to be made again. (RM)
(A389)

BOIDS – "We Stalk Each Other Like Animals" CD

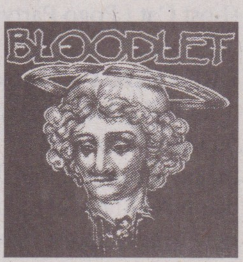
This Canadian quartet kicks off this disc with a real sub-par garage effort à la the HUMPERS. Which is bizarre, since the rest of the record is above par pop-punk/power-pop (the METHADONES spring to mind), mixed in, on the odd track, with a driving NO MEANS NO feel. Quite excellent if one bypasses the initial feeble track. Good to say that the Canadian government is still funding such cultural artifacts. (RK)
(Stomp)

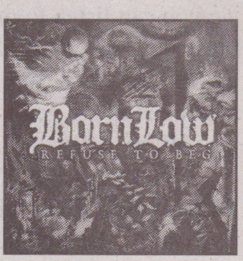
BORN LOW – "Refuse to Beg" EP

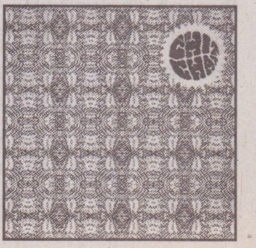
Here's the beatdown hardcore record I was hoping to hear today. For people who can't get enough of bands like HATEBREED and HOODS and love to glare at each other across the floor until the breakdown hits and then launch into spin-kick routines. And I mean that in the best way, this is upstate-NY hardcore like old '90s Victory Records in the style of my youth that I still carry a torch for. Heavy, chugged riffs and relentless fury is pretty much what you'll hear on this disc. This is not for fans of melodic post-hardcore, but not quite exclusively for dudes in basketball jerseys—they can actually play and change things up more than the bands they are influenced by. This is a solid record that was a lot of fun to listen to. (BL)
(Reaper)

BRAIN F≠ – "Empty Set" LP

This band's music has the veering out of control quality of say… a SWELL MAPS song, but within the context of the current southern US hardcore/garage framework, (see music on Atlanta's Scavenger of Death label for further reference to this). The sound is deranged and rabid in a sneering manner, with dueling male/female vocals over scattershot guitars and rhythm. How could you even dance to this if not with the use of amphetamines?! People reference Dangerhouse Records when they talk about BRAIN F≠ and they have a point, but I think of this band as existing in the same universe as the SHITTY LIMITS, maybe more like the other side of the same coin; they are way less direct, trickier and more underhanded. The vocals share the agro-conversationalist feel that HUGGY BEAR had, but neither singer sounds anything close to that band, more just in the way the male/female vocals sort of intersect and fuck with each other. Elise's vocal delivery is so cool; she is contemptuous and snotty without sounding shrill or screaming, an insane feat! It's like listening to someone talk, but she's actually *singing* singing. The way her and Nick's vocals intertwine is relentless and unnerving. You're hearing one side of a conversation while on the phone and someone else's call somehow gets patched in and is going on in the static, and it's sort of genius and disturbing. I think a lot of bands with male/female vocals go for the X or LOST KIDS formula, which is super powerful when used correctly, but it's so cool to hear a band like this who don't do that! On one hand BRAIN F≠ are just sort of playing straight ahead garage/punk tinged hardcore, but those vocal dynamics just shift things so much and the more you listen to it the more frenzy/magic/dissolution is revealed and it's hard to file away. I think maybe all the band members live in different cities now, but







maybe they are still a band? Not sure, but on the strength of this record I hope they are. I keep going back to this after initially writing it off, so I would advise grabbing it and shoving it on your turntable as soon as humanely possible. (LG)
(Grave Mistake / Sorry State)

BRAVER – "Stay Busy" LP

I'm guessing that since people put the time and energy into releasing records like this, there is an audience for it, but I honestly haven't met a fan of this style of pop-punk in at least ten years. Do you like pop-punk made by folks who sound like their entire record collection (or iTunes playlist) consists of GREEN DAY, ALKALINE TRIO and WEEZER songs? Do you like complain-y one-sided songs about relationships and women? You do?! Here's your new favorite band! To me, they sound like they're priming themselves to be picked up by the Warped Tour or whatever the fuck it is that pop-punk bands do these days. Going back to my first thought, I realize that putting out an LP takes a lot of time and effort, so I'll stop my tirade here. You can make your own decisions from here on out. (GH)
(Lost Cat / Pogo Party)

BREAKOUT – "Razor Wire" EP

LOLZ. Man these are some angry punkz. BREAKOUT from Austin, TX. I mean, looking at this thing, I really wanna call this Oi! but in reality they are not such boneheads, more carefully skirting that fine line between street punk and tongue in cheek hardcore punk. You know, music you can listen to more than once. I bet these guys are a sick live band, just dumb enough to keep things interesting, just smart enough to get into trouble. (GB)
(On-High)

BURNT SKULL – "Sewer Birth" 12"

I had to check if there was dust on the needle but in actuality this band sounds that fucking raw. They barely crawl through sludge-laden riffs executing dissonant tones for the seriously demented. Feedback hits you like nails for breakfast, the drums are punk as fuck and probably played till this dude's hands are fucking bleeding. Lyrics take notes from BRAINBOMBS but with smarter delivery. For fans of the BODY without the groove; hate life, get fucked and pick up this record. (AP)
(12XU)

CATHARSIS – "Light From A Dead Star I" 2xLP

Probably long-since sold out by the time you'll be reading this review, this is the first half of the four-LP discography reissue for the seminal '90s anarchist hardcore band, representing their self-titled EP and the ever-so-epic first full-length *Samsara*. Having totally missed them in their heyday and never really having felt a connection to the music, I feel oddly positioned to review a band that means so much to so many. Personal taste aside, it's obvious that CATHARSIS occupy a critical space in the lineage of modern hardcore punk, anticipating the emotive, melodic neocrust of the new millennium while retaining the East Coast metallic tuffness of their Holy Terror brethren INTEGRITY and RINGWORM. It's impossible to talk about CATHARSIS without mentioning its relationship to CrimethInc., of course, but I don't feel the need to dedicate any more ink to that often self-parodic organization/label/tendency/fun club, so I leave the reader to make what they will of said connection. Returning to the record at hand, the sheer abundance of monumental riffs on *Samsara* elevates things to a whole other level from the first 7"—the lead that closes out "Choose Your Heaven" stands out for me—but there's also a good bit of filler to wade through on the way, and the more-than-occasional nod to Tom Morello grounds everything firmly in the late '90s (not necessarily a bad thing). With what feels like a thousand and one literary and philosophical allusions, haunted by the dual figures of St. Paul and Nietzsche's Zarathustra, this is bombastic anti-Christian agit-prop, with evocative lyrics and some truly stellar artwork that set it apart from the herd of imitators that followed. Following their recent reunion, this reissue will be a godsend (get it?!?) for the dumpster-diving masses and anarcho-collecting élite alike…at least if you got your pre-order in on time. (WB)
(CrimethInc / Refuse)

CATHARSIS – "Light From A Dead Star II" 2xLP

This could simply be a review of the music contained on these pieces of wax—epic and arguably over-indulgent crust soaked with passion and emotion. Breakdowns and interludes are almost omnipresent, it means you have to stay on your toes whilst you listen, and the vocals are always at their very breaking point. No D-beat here, no Scandinavian leads, this is pure '90s US hardcore…but CATHARSIS were never simply about the music. All judgment aside, reading the lyrics to *Passion* again after *(how many?)* years away from this record? Punk is supposed to mean something, and this band meant something. Truly advanced musically (listen to "Into the Eyeless Sockets of the Night" and tell me I'm wrong), bitterly determined ideologically—there was a time for many of us when this is what the term "hardcore" defined. The second half of the discography reissued by Refuse, this compiles the *Passion* LP, split with GEHENNA (which was also released as a split with NEWSPEAK), split with NEWBORN and another song I can't find in my personal collection. (WN)
(CrimethInc. / Refuse)

C'EST DOMMAGE – "Routine Pleasures" LP

There's a certain art to writing the kind of lyrics that work both on paper and in a song. Usually "poetic" lyrics either sound great through a mic, but look ridiculous as liners—or they read well, but feel crammed haphazardly into a song. C'EST DOMMAGE manage to do it just right. The vocals feel like middle ground between the weird crooning of Guy Picciotto and the talk-singing of Craig Finn (and "The Long Change" has some great Chris Broach style backups). The music is airy, spacious, jangly indie-tinged emo. Somewhere between Chapel Hill in the early/mid '90s and the Midwest in the late'90s/early '00s, but with the sarcasm and snarkiness of current, hyper-gentrifying San Francisco. This isn't a revivalist record, trying to re-capture a nostalgic era, it's a new take on a familiar sound. Definitely great music to blast while alone in your bedroom, that's for sure. (FU)
(Fully Intercoastal)

CHIT CHAT – "Never Know" EP

This is like that shoegaze neopsychedelia deal of the mid to late '90s. DANDY WARHOLS? But with a major helping of tuff chicks badassery (this is not a compliment). The insert encourages you to listen to it at 33 rather than 45 and I kind of like it better that way, it gets slimy slowed down—but at 45 it kind of sounds like MAZZY STAR trying to be ROYAL TRUX with guitar wanks that are pretty rockin' rock'n'roll. It's bombastic in a way that I feel pretty "eh" about. Stuff like this benefits from getting weird, and it's not weird unless you're playing it at the wrong speed. (MM)
(self-released)

COCKTAILS – "Friday" EP

Wow. This is where power pop is today, man. This is so catchy and melodic it just dares you not to tap your toes or bounce your head. In a way, it's sort of power pop "light", which possibly sounds like a put down. I assure you it wasn't intended that way. Fuckin' A this is awesome. These guys are likely hipsters, but I will not hold that against them. (KK)
(Grazer)

COKE BUST – "Confined" CD

Still not sure if COKE BUST are a straight edge band who happen to play blistering modern fast-core/hardcore or is they are a group of game ending hardcore blasters who happen to be edge. Whatever, man, shit makes your head split—lyrically visceral and breakdowns to cry home to mommy about because they make your band's breakdowns sound like Conway Twitty gone nü metal. If you don't know, then it's time to learn. This is last year's *Confined* 12" with a couple of years' worth of EPs crammed onto one CD... the 12" got a good review when it came out, and I'm guessing the accompanying EPs compiled on this CD version did too *(they fukkn should have)*, so add this to the list. (WN)
(Grave Mistake)

CONFLICT – "Live in London 2013" LP

For better or worse, this pretty much embodies every cliché for a live punk record: totally solid on its own terms, yet inessential for all but the most dedicated (or perhaps geographically isolated) fans of the militant anarcho-staple that is CONFLICT. The mix here is actually quite excellent, with great guitar tone, and the band was definitely on their game the night this was recorded, but even with all that I still can't imagine ever wanting to put this on over the classic studio recordings. For a live set, there's actually not much by way of banter, and aside from an introduction by Steve from LOST CHERREES, the only supplementary material we get is a CD reproduction of the LP. Make no mistake, CONFLICT is still a sight to see live—they ruled when I caught them in Hollywood in 2007, too bad RUBELLA BALLET had to cancel day of!—and anyone who caught Colin Jerwood's comments on that police chopper that crashed in Glasgow last year knows they can still stir up a controversy with the best of them. Wait a sec, is that dude playing a five-string bass on the cover? Mind = blown. (WB)
(Antisociety)

CONQUEST FOR DEATH – "Many Nations, One Underground" LP

Most hardcores and thrashers are already familiar with the pedigrees of this band's members, so I won't bother with that. CFD has probably toured more of this planet than any other band in punk, and they are surely one of the most explosive live hardcore bands you could ever see—most members spending a high percentage of time in the air or doing impossible tricks with their instruments. On this album they pull from many types of hardcore, thrash and metal styles to create an amalgam that could only be possible by a group of such seasoned musicians and tastes. I was particularly struck by the unique lyrical style, which often alludes to their far-reaching travels. Songs like "Hell in a Small Place," "Anywhere, Everywhere" and "Life As a Flash Back" were seemingly penned on the road, or in response to the band's visits to some less-traveled places. "Sand Storms: Rock the Metal East" and the title track are inspiring calls for unity of underground music scenes through music across the world. The opener is sung in Spanish, and "Positiewe Houding, Negatiewe Wereld" is a version of a previously released track sung in Afrikaans this time around! Now, a lot of it harkens back to some of the wacky / posi thrash aesthetic that drives me nuts, but the context here is much different. These guys have an impressive and admirable worldview, which adds a special flair to this whole package. I could sit here and emphasize that the blastbeats bug me, or the album lacks the simple hooks that I'm always craving in a new release, because frankly this sort of album is not my cup of tea. Instead, I want to focus on the fact that CFD is an important band with more energy and passion than most, which totally comes through when you sit down and spend some time with this record, and I'm glad I got assigned this LP because it challenged me. All preferences aside, this band fucking rips. (MA)
(Tank Crimes)

THE CORPSE – "New Song" EP

After a raging intro verse, a familiar voice barges in. I flip the sleeve over and my suspicions are con-

firmed. Featuring the wild and strained voice you've heard from bands like RELIGIOUS WAR, CUT-THROAT, and ROTTEN CADAVER, the CORPSE creates a huge wall of sound with sporadic guitar shreddings and bass flutterings punching through, blocks falling and brick dust flying everywhere. This causes one to feel the need to interrupt some serious headbanging to do little air-guitar parts. Faster and thrashier than the previously mentioned bands, this EP pushes tons of power, is the perfect length, and gets me very excited. (MA)
(Distort Reality)

CORRUPT LEADERS – "Dig Their Own Graves" EP
This is some pretty brutal shit from Canada. At first listen you think it's a crust band but these fuckers are doing something a bit more interesting and mixing in PLUTOCRACY-esque grind parts or doing builds that you would expect on a hardcore record. The slower riffs throw in a bit of metallic dissonance that BACKSLIDER fans might like and there's even a quiet part with a sample of birds tweeting in the background. There's a lot to like here, get this shit. (BL)
(Mosh Pit Tragedy)

DANCER – "Bitchin' Heat" EP
The thing I like about DANCER is that they give off this "we don't give a fuck" vibe, but when you, the listener, stop to think about it you know they kind of do give a fuck. Of course, most people don't bother to think about it, they just enjoy the cool sounds. DANCER's music is basic and somewhat slick rock'n'roll with a sleazy feel and harmonized vocals. Contradictory styles and attitudes always work great in music and this is no exception. (CK)
(Grazer)

DEATHRITE – "Into Extinction" 12"
Hard-hitting, high-energy dark hardcore from Germany! *Spitze!* You've got it all: chunky riffs and a meaty, oftentimes fuzzed up bass, a couple metal solos thrown in for good measure, some note benders and pinch harmonics, slow breakdowns, fast breakdowns, a sludgy undertone and crusty atmosphere. Appropriately technical and creative drumming, with heavy hardcore breakdowns, D-beat mayhem and lotsa grindy/deathmetal blastbeats, complements the high-energy action of the chord section—I can always appreciate tight drumming (more so than flamboyant guitar solos). This is all rounded off with suitably dark and despairing vocals, which go between ripped and throaty in the modern crusty TRAGEDY/DISFEAR style. All in all, this is well delivered, transcending various genres yet still solid and heavy enough to fit snuggly between any of he following on your ÜberCore mixtape: WOLFBRIGADE, NASUM, NAILS, CURSED, JUNGBLUTH, AMEBIX, early NEUROSIS. Not bad if you like some variety, and I assume these guys do too. (LA)
(Halo of Flies / Per Koro)

DE KIFT – "De Dag" EP
Long-running independent Polish label Antena Krzyku is doing a single every month this year to celebrate their thirtieth anniversary, each with a band they worked with in the past. This is a reissue of the 1988 debut single by the quintessential post punk/experimental Dutch group, DE KIFT. Side A holds a great danceable bass-driven jam with jabbing guitars and a tasteful trombone. On the flip we have two more—one interesting, one with sparse drums and another dance-y angular track. This edition is limited to 200. Fans of the EX take note. (MA)
(Antena Krzyku)

DAY CAMP – CD
Is this a re-issue from 1990? These guys have the college rock thing down. I'm hearing a little PIXIES, LEMONHEADS, and YOUNG FRESH FELLOWS. Definitely more indie rock than punk rock. This Ohio band does a decent job with the genre. Does anybody listen to this stuff other than those who went through it the first time around? I used to really like this stuff and it's good to hear a new band playing it. (RL)
(self-released)

DEAD HAND / REPELLERS – split EP
REPELLERS play mostly dull, melodic death metal that was all the rage in the late '90s/early '00s. Not much else to say about this other than it's just another metal band singing about Conan, Valhalla and blood. They remind me of a boring version of the BLACK HAND crossed with WIZZARD (the goofy but sorta amusing black/heavy metal worship band from Finland) DEAD HAND's kinda surprised me as they play an interesting slab of sludge some sorta NEUROSIS-y breaks and riff repetitions. But they mostly reminded me of THOU and GRAVES AT SEA if the latter had much deeper vocals. (JD)
(Divine Mother)

DERROTA – "Guerra Civil" LP
A fantastic return from Valencia, Spain's DERROTA; this is their third album and first new record in a few years, with ten new tracks that capitalize on the band's main strengths of innovative mid tempo hardcore with engaging, complex song writing driven by strong musicianship. With multiple parts to each song, the drums rupture, guitars overflow and scathing (but not quite screechy as past releases) vocals spectrally howl over the top as the simmering hardcore ebbs and flows. That swirling, haunting vocal style is a hallmark of current Spanish hardcore, but its application here is slight enough and tandem with the band's direction that it fits seamlessly. Guitar leads needle in and out of stomping basic hardcore sandpapered with distortion as each track works a surprisingly distinctive path—and this album probably only gets better and better with repetitive listens. There's a thick booklet with lyrics and information entirely in Spanish. Great LP! (KS)
(Flexi Discos)

DÖRT BIRDS – LP
Chunking their way out of Berlin this is a newer band with another take on the hardcore / D-beat milieu, coming out strong on their first LP. The crust sound they're cranking borrows a bit from Scandinavian D-beat from the turn of the century, but with more of a thrash feel to the riffs than death metal. It sometimes takes on hints of European dark hardcore but stick enough to the classic sound to keep the purist in me happy. The songs are mostly in German but the parts in English have to do with visiting violence upon authority, and that's cool. Stoked to see what's next for this band. (BL)
(self-released)

DROWN UNDER – "R" EP

Vague homage to dark LA punk, NW bulldoze and worldwide junkiedom appear at various stages, but the band is at their best when incompetently aping the GERMS. There's a broken glam feel to some of the songs that really works well in their favor too. A four song single, very schizophrenic and probably too much for most. A pleasant surprise. (MC)
(self-released)

EL CAMINO CAR CRASH – "Routine" 12"

This band's name is taken from a SWING KIDS song and although EL CAMINO CAR CRASH shares a bit of the angular and chaotic song structure the SWING KIDS had, the similarities end there. To be fair, I do hear signatures of '90s hardcore, but I found more apt band comparisons to be somewhere between a poorly executed mix of AT THE DRIVE IN and INK AND DAGGER. The record is housed in a deluxe sleeve adorned with oversized art on a giant fold out that is both tasteful and non-threatening. A package I found rather boring but it happens to capture the essence of this record nicely. (RM)
(Take It Back)

EL MIRAGE – CD

This band from Belgium plays some melodic hardcore. Technical, tear inducing, heartfelt, emotional hardcore. The final track is a great, straightforward ripper, but the rest was a little too heartfelt for me. I got an icy heart, I suppose. (DZ)
(Flying World, no info)

THE ELECTRIC MORMONS – "Ainsi Soientils" LP

Fucking French people. Love 'em or stick 'em in a baguette. It's a toss up, especially when it comes to French punk. You got METAL URBAIN and STARSHOOTER among other greats. NO TALENTS and HATEPINKS. I drove the HATEPINKS nuts with my love of the great French metal band TRUST, so who knows if I got any taste when it comes to the snail eaters. I guess this band was around in 2005 and now they're back. The singer has a fantastic angry waiter (garçon) in your face French punk voice. Musically they're in a classic garage or '77 punk vibe with some LES JOHNNY THUNDERS guitar licks thrown into the soufflé. The faster upbeat numbers are better than the others that drag like soft cheese. I've thrown enough clichés in here (there's another). Just buy it. (RO)
(self-released)

ENBALMING THEATRE / EXULCERATION – split CD

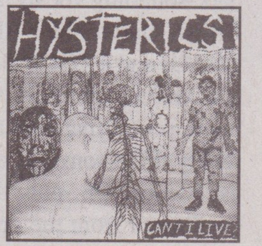
Here's a gore-grind split from Switzerland and it's kind of like all other gore-grind splits: there's a skull on the cover, one band is slightly more death metal than the other, and I'm glad that the lyrics are unintelligible because the rest of this review would be about how stupid they are. Both bands are more of the NAPALM DEATH school of grind than the INSECT WARFARE academy. EXULCERATION has a more lively guitar style that makes them sound a bit happier while ENBALMING THEATRE has an uglier aesthetic, which makes sense; the band has the benefit of being steeped in the modern grind tradition while EXCULCERATION broke up more than 20 years ago and these tracks come from their 1992 recordings for a full-length album that never happened. Some collector is probably rubbing his nipples over this thing right now. (BL)
(Power It Up)

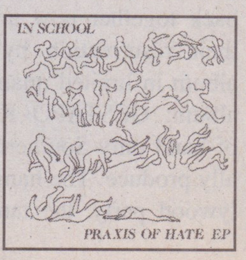
EVIL WAYS – "Love Songs and Dedications" EP

It's hard for me to listen to this kinda stuff now. It's so 20 years ago. Gone are my days of whiskey swilling and doing drugs made with car batteries. Bands like the JACK SAINTS, CANDY SNATCHERS, and NASHVILLE PUSSY were blazing away combining '70s hard rock with punk. This spawned an endless spew of horse-shit bands that still clog up the bins here to this day. This record, however, is pretty good without being particularly memorable or original. A nice dirty sound with a Larry May/ Glen Danzig style vocalist. I like the comic art of a monster hugging a toilet as well. (RO)
(Suck More Piss)

FERAL FUTURES – "Haematic" LP

While these girls are making significantly better jams than most folx I know their age, and much better jams than when I was at their age (the crowd says "so say we all") this album is still a rough listen cover to cover. Most of the tracks have moments that rule but all of the songs have major missteps. Half the songs sound like the more out-of-place annoying tracks on *Mellon Collie and the Infinite Sadness*. The moments where they sound more like HOLE do them better, though the recording is way too sterile sounding for their level of aggression. The opening track "Funeral" has a way-way-too-long pointless boring not-noisy-enough noise interlude and then just fades out to the next track. Also, many of the songs have the exact same vocal melody and it gets really redundant. While I love seeing feminist queer punk girls tackle issues like PTSD, sexual violence and institutional misogyny, I found it hard to get past the flaws and over-clichéd lyrics to really jam on "Haematic"—though a better recording engineer, some better lyrics, and better decisions around me-





lodic noise breakdowns are all that stand between FERAL FUTURES and a really solid album. (DV)
(Western Medical)

FUNERAL PARADE – 12"

FUNERAL PARADE was one of the four bands that appeared on Black Water Records' *PDX Compilation Volume 2* in 2012, alongside ARCTIC FLOWERS, BELLICOSE MINDS and MORAL HEX. Unlike the rest of the bands on that comp, that went on to produce more records, tour and become pretty large names within the recent "goth by punks" gothy/post-punk scene, FUNERAL PARADE slipped into relative obscurity. I daresay they gained a somewhat cult following, as their 2010 demo tape was the only material they had, up until now. These five tracks, pulled from aforementioned demo tape, perfectly encompass the best elements of dark, melodic, gothy punk. Guitars that echo the DARK and RUBELL BALLET, even TSOL, soaring, grazing and sheering along, bass that wanders into CURE territory and rhythmic drumming that retainings a cold anarchopunk minimalism. The out-of-breath, passionate and slightly deranged, dark-sounding vocals have have a hint of a British snarl to them (think SCREAMING DEAD) and a ZOUNDS-esque hollow disenchantment delivery, with lyrics that read like a poetic manifest against religion and reality. Five songs of dark and disheveled excellence. Oh, plus the artwork for this (replicated from the original demo) is just *fucking killer!* You could get a record by one of the many current bands that do this sound right now, or you could just get this and be done with it. (LA)
(Mata la Musica)

GESTAPO KHAZI – "Greetings from the Jewel of the Land" LP

I loved this band's earlier records and live shows. Apparently this LP was scheduled to come out in 2011 but was shelved when they broke up. Thankfully, they're back together now and have announced their resurrection by self-releasing the album in limited quantities. And what an album: GESTAPO KHAZI is the kind of band only Southern California can really produce. The hangover after the Hollywood party, the tanned and toned LA dream going sour… reverb soaked Posh Boy beach punk in the tradition of AGENT ORANGE, 45 GRAVE, RIKK AGNEW etc. Great stuff. Glad they're back! (AM)
(self-released)

GHETTO GHOULS – LP

I've just got to say that GHETTO GHOULS is a terrible band name even if it does come from the film *The Exterminator*. My blatant name bias aside this record is nice. The music is trashy garage played aggressively. I think it is cool that nine of the twelve songs on the LP are under two minutes long, yet surprisingly I think my favorite song is the longest, "Simple C" clocking in at 3:52. The vocals on this LP are the one downside. They are too buried in distortion. As a result they make the music sound too clean. What is hiding beneath all that distortion may not be that great, but I'd rather hear it than this messiness. That said, I really enjoy this record. (CK)
(Monofonus Press)

GOOD GOOD THINGS – LP

My initial response to this is that these guys have a similar recording quality as the newish LOVE TRIANGLE LP… that is to say, raw, treble-laden guitars, garage-y production values and everything turned up to ten. GOOD GOOD THINGS is coming from more of a hardcore background though, yet still retaining hooks and melody that will have you raging along with them in no time. Some close comparisons that I can think of are YOUTH AVOIDERS and SICKOIDS (and oddly, the FALL OUTS), but these guys are not cut from the same cloth, exactly. They cram 21 songs onto this LP and there's not one fucking snoozer on the fucking thing. I can't recommend this highly enough. This one is definitely worth tracking down. Good work! (GH)
(Crapoulet / Falling Down / Mosquee)

GORILLA STOMP – "Life in a Jam" EP

I just heard about this band from some friends who toured through Fresno and had a great time playing with these dudes so I was stoked to get a hold of this record. They didn't disappoint with nine '90s-style hardcore numbers mashed out in nine minutes. The songs are mostly blasters with a nod to old Bay Area fastcore with some mid-tempo chorus parts amidst breakdowns too quick to get a full dance floor of two-steppers elbowing each other in the face. There are lots of quick changes that give the songs a frenetic pace and tons of riffs and the Atomic Garden did a good job of translating the band's energy onto wax. Central Valley hardcore is back on the rise. (BL)
(File)

HARD STRIPES – "Duress" EP

This is easily the best new hardcore record I've heard in a while. HARD STRIPES gives it to you from the start and it only gets better as the knuckle dragging, riff-heavy tunes push on. Released on the recently revived Vinyl Conflict Records, this third release definitely shows us outside the Richmond, VA area what we need to look out for! Taking marching orders from the likes of SLAPSHOT and the CRO MAGS, these five mid-paced gut punches aren't just some tribute. There is no mistake the seething energy pumping out of the speakers was born of modern frustration. For those who enjoy the heaviness of HAYMAKER and the energy of RIVAL MOB, this is highly recommended. (RM)
(Vinyl Conflict)

HAYMAKER – "Let Them Rot" EP

A nasty little slice of HxC attack, Hamilton's HAYMAKER bark and slam their way through four burly songs in about as many minutes on this, their umpteenth 7". With personnel from CHOKEHOLD and LEFT FOR DEAD, you know this is going to be dark and aggressive, but everything here is honestly kinda generic compared to either of those pioneering acts. Lyrics about copdeath, poverty and hatred for fuckin' society man, round out a totally solid package that should impress fans of this label and new school hardcore in general. (WB)
(A389)

HEXIS – "Abalam" LP

I've been loving these Copenhagen-based black metal mindfucks ever since I reviewed their *X* 7" in these pages a few years back, so when I got my reviewer copy I decided to do this proper, waiting until sundown and lighting some Jesus candles to set the proper mood. As their

first full-length, *Abalam* represents the pinnacle of the avant-meets-hardcore approach they've been honing for the past couple of years, an exhausting drag through twisted industrial dronescapes that never loses focus or a foreboding sense of nausea. Think somewhere between PORTAL, INFERNAL STRONGHOLD, and, I dunno, ORANSSI PAZUZU, yet nothing like any of them. As the perfect distillation of their earlier material, *Abalam* is a totally satisfying experience, but what I'm really curious to see is where they're going to go from here. Speculation aside, I'm definitely excited to witness these demoniacs when they hit the US this fall with PRIMITIVE MAN. (WB)
(Halo of Flies / Music Fear Satan)

HUMAN PROJECT – "Origins" CD

So all you UK PROPAGANDHI and A WILHELM SCREAM fans take note here. These guys sound like those guys. They are pretty good at it and have the double guitar lines down. Maybe I'm giving them more of a break since they are from the UK and not California. You know the sound and if you live for it check this out. I will stick with PROPAGANDHI myself but I wouldn't hesitate to check these guys out if they ever come around here. (RL)
(self-released)

HYSTERICS – "Why Can't I Live?" EP

Okay, to be honest I don't know shit about hardcore, there are hardcore bands I like but if you asked me what type of hardcore they are or who they sound like I'd probably just stare blank. HYSTERICS is one of these bands I like and I am told that they sound like really good early '80s hardcore, but really if you read this publication with any level of regularity you probably are already familiar with this band. The last few times I've seen them play they've introduced the song "Leave Me Alone" (which is on this EP) by talking about CeCe McDonald. CeCe is a trans woman who stabbed a man in self-defense. After her and her friends were both verbally and physically attacked, including a glass being broken on CeCe's face, resulting in a wound that required eleven stitches, she fought back. Consequently she was sent to jail where she was put in a men's prison and initially denied medical attention. She was released in January 2014. Stories of violence against trans people, especially trans people of color are all too common. It is vital to repeat these stories and names to realize and to remember how often these things occur. So I want to talk about CeCe McDonald and Brandy Martell and Islan Nettles and countless others. About all the women (and beyond that any of those who are harassed), those who are attacked, those who are murdered for simply existing. And I'm glad HYSTERICS talks about them too. (MM)
(M'Ladys)

I LOVE RICH – "Respect the Rich" CD

I really love the freedom that I have regained since stepping down from being coordinator at *MRR*, but I definitely miss coordinator privilege, because it means never having to review giant turds like this CD. Imagine getting all the out of shape, "you kids don't know punk" dads, GG / DICTATAORS worshiping punks-gone-barfly population of the world into one room and telling them to create a dream album… here it is. It isn't necessarily poorly played, but it's formulaic and boring. The vocals are not good enough to be rock'n'roll and are far too overdone to be punk, so they are just annoying. This is beyond novelty; this band is a parody of itself. You want good rock'n'roll meets punk? Go listen to TURBONEGRO songs about sailors fucking other sailors… or fuck it, listen to early AC/DC and say goodnight. Like this band, I too am from Chicago. I have a ton of Chicago pride and I can honestly say that we have the shittiest punk'n'roll band in the world. (MB)
(self-released)

IMPACT – "Punk Christmas" EP

Jesus. I did not see this coming. I remember in the frenzy of filling my UK82 wantlist, IMPACT's original 1983 *Punk Christmas* single was an elusive and expensive pull, despite being one of the few true bonafide early '80s Christmas punk singles. Well, that song still seems to hold up, but the other three songs here feel more like a bait and switch, with three newly recorded tracks from 2013. Don't get me wrong, this is solid anthemic UK Oi! / street punk, with all the bells and whistles of a modern studio recording, but I gotta say, I feel like something is lost from the teen lo-fi one-two-one-two greatness of 1983. That said, the iconic cover artwork plus new *white vinyl* looks as great as ever. Now if only I could remember what the original B-Side was!! (GB)
(Antisociety)

IN COLD BLOOD – "Suicide King" LP

This band includes people from INTEGRITY and RINGWORM, which is a decent frame of reference for the base of their sound, along with a good dose of '90s NYHC, with BLOOD FOR BLOOD style vocals. While the riffs aren't particularly noteworthy, the variety of vocal styles, guitar work, and interesting interludes and musical detours make up for it. Not totally my thing, but decent for what it is. (DG)
(A389)

IN SCHOOL – "Praxis of Hate" EP

IN SCHOOL plays early '80s style hardcore with a rough and rudimentary sound that's backed up with intelligent, purposeful anger that is clearly evident in the vocals and lyrics. A lot of their influences sound Midwestern (*Jan's Room*, *Cows and Beer*, and early ARTICLES OF FAITH among them), with frequently wandering basslines, guitar that's thick and treble-y, and early DISCHARGE-style drumming that rounds out their sound. The songs have their own nuances that set them apart from each other, and flow unusually well for a 7" that feels like it has a beginning, middle, and end. Not sure where this will be available yet, but pick it up the second you see it. (DG)
(Kill Test)

THE INSTIGATION – "No Way Out" EP

If you think Japanese bands do it best, this Tokyo quartet is gonna reinforce your prejudices. Recorded in 2011, the same time as their 2012 self-titled EP, the INSTIGATION play simple, catchy, fast hardcore. They have a great guitar tone, tight songs, and energetic vocals. "No Rules" channels wild rock'n'roll into hardcore à la the SUBHUMANS "Evolution," and the rockin' element of JELLYROLL ROCKHEADS is also a reference point. Three originals and a sped up, quality cover of REAGAN YOUTH's "Degenerated." Lyrics are in English, typical but good and pissed. Hell yes. (JM)
(self-released)

THE JOLTS – "Hammer Every Nail" EP

Do you like rock'n'roll? Do you like punk? Do you like punk'n'roll? Do you like guitars? Do you enjoy punk rock, which isn't afraid to be both badass and melodic? Then get the hell off your ass and go find this one. Comes with a download code and a tattoo. Oh, and it's on poo-brown vinyl. (KK)
(Shake)

KAOS URBANO – "Sexo, Drogas, y Streetpunk" CD

Solid streetpunk/Oi! from this near 20 year old anti-fascist skinhead Spanish band. Well-written songs with huge backups. No new ground being broken here, but if you're not gonna do something new you might as well do something right—*Salud!* (FU)
(Potencial Hardcore)

KOMPLOTT – "Sei Vivo, Sei Morto A Nessuno Importa" 12"

When I pulled this record out of the bin to review it, Lydia insisted that I put my reviewer copy on the house sound system at the same time as I jammed the *MRR* copy at the reviewer's station. Join that to the fact that I've had the cassette version of this material for a couple of months already, and I've been telling everybody I know to get into it and I think you know how this review is going to go. This is absolutely ferocious mid-paced D-beat that derives its power from monumental riffage and excellent song writing rather than speed. DESTINO FINAL is an obvious touchstone via the bellowed reverb-ed vocals and the slight progressive crust edge to the songwriting (as in, this isn't entirely DISASTER/DISCLOSE-esque commitment to the DISCHARGE formula). Six songs here, and every single one is a killer with at least one riff that'll stick in your head. Italy has a surprisingly short supply of "traditional D-beat" style bands, and KOMPLOTT are absolutely the best since FINAL BLAST split the scene. Also, while the record is obviously the main attraction, the perfectly minimal and morbid Alexander Heir art is absolutely perfect for the record as well. We got this vinyl a bit late, and it might be hard to find a copy, but if you can find one snap it up, this is one of the best new D-beat records in a long time. (AU)
(Complotto Autoproduzioni)

MANX – 12"

Let's just all agree that I can be closed-minded. I'm OK with that. When I get a press kit printed on card stock, I make judgments. MANX from Portland seem to be going for the late '80s inspired, bar enhanced, over 40 party rock theme. Don't get me wrong, I bet these cats are a blast to party with, but they seem like the almost really good band that got screwed over that one time that they went on tour with BUCK PETS, or DRIVIN' & CRYIN'. The artwork is adorable, but I couldn't get past the old guy party vibe. I'd gladly put the first two songs from the second side on a mixtape, when they let loose from the bar rock feel and display some sincere hooks and pop sensibilities. (DZ)
(Barry Goldstein)

MASSES – "Intolerance" EP

Australia's seriously been killing it lately. These post-punkers from Melbourne do the bleak, duo-chromatic thing really well. Great bass lines, good guitar hooks, tasteful synths. Definitely keeping the punk in this gothy post-punk. The female vocals on the B-side opener, "Blind," are fucking amazing. The male vocals are probably the weakest part of the record, but not bad by any stretch—they're just pretty affected, but then again, isn't that kind of the point when rhyming "lonely" with "acrimony?" (FU)
(Blowblood / Rust and Machine)

METAMORPHOSIS – "Metamorphosis" EP

Up-beat, stripped-down punkrock from Lima, Peru. It appears these guys were around in the mid-'90s, then perhaps went on hiatus? Either way, a bunch of them have relocated to the Bay Area and this thin slice of see-through green wax contains four of their tracks, two old ones on the A-side and two new ones on the flip. The riffs are catchy yet not overtly complicated, and the compositions have a slight tinge of evil and melancholy to them. The vocals have a '90s scratchiness and lyrics are sung in Spanish, sans for the last song which is in English. Side A has almost an old-school street punky feel to it, while the B-side has a pop punk colouring, with melodic vocals and "prettier" almost idie riffing. Stand out track for me is "Hombre Nuevo," and these guys are touring the West Coast later this year, so if this is your jam, keep your eyes open for a flyer! (LA)
(Brigada Calavera / Crecer / Cuaderno Roto / Entes Anomicos / Equilibrio / Quien Call Otorga / Sad Punk / SP Discos)

MILISI KECOA / PUSHER – split EP

Indonesia's MILISI KECOA start off with bouncy punk reminiscent of Eastern European hook-laden heavyweights (I'm talking INNOXIA CORPORA or

COMPLICITÉ CANDIDE); it sounds like a party, it sounds punk as shit and their other two jams follow suit. Malaysia's PUSHER follow with an almost ska number that is one of the most infectious things I've come across in ages. The highlight of the release is their crazy catchy "Berhamburan!" a track that channels both MINUTEMEN and early '90s East Bay hook-laden punk. Garage and angular sensibilities collide with punk that is *real*; this is the true shit. Fantastic reinterpretation of the Network of Friends model. (WN)
(Atonal / Cactus / Doombringer / Knot)

MINDLESS – "Planet of Pestilence" EP
I didn't know this band could get any more sinister than they already were… but they did. *Planet of Pestilence* is simply brutal, a death metal tinged recording, perhaps giving them that little something you didn't know they were missing. Everything is MASSIVE, from the riffs to their manifestation to the breakdowns to Faiza's jaw dropping, hate filled vocals. Everything MINDLESS do is near perfect—they grind harder, they D-beat with more fury, and the slow parts will stop you dead in your tracks, but everything is over so fukkn fast that you can't do anything except shake your head, mouth agape (you could always flip the record, which is what I did… several times). The instrumental track on the first side is a total stunner, the mastery and destruction of a single riff in 60 brutal seconds. Just…wow. (WN)
(To Live A Lie)

MUTINY MUTINY – "Don't Quit Your Day Job" LP
MUTINY MUTINY sounds like a PRETTY GIRLS MAKE GRAVES garage rock side project. This band are a little too much like too many things to really carve out anything unique along the way. The album feels like, "This is the song where we try to sound like SONIC YOUTH, this is the song where we sound brooding, this is..." but it all just sounds like early 2000s forgettable alt-rock. "Senseless Theater" is a pretty solid heavy track, and every song has parts that are fun and creative but the lack of a single cohesive sound identity is sure to alienate more listeners than their array of influences will woo. (DV)
(self-released)

MYTHOLOGICAL HORSES – LP
Remember how at the beginning of the VHS version of the documentary *Hype!* there was that joke infomercial for the soundtrack and the dude looks at the camera and says, "The grunge years were the best. Flannel shirts, ripped jeans and heavy guitars. Well, now those years are back…?" That shit was funny when that VHS came out in 1997, but in 2014 this '90s rock worship shit is getting out of hand. This is like MEAN JEANS meets JEFF THE BROTHERHOOD by way of the Burger Records reject bin—but it's all wrapped up in a bad late-'80s/early-'90s post-hardcore/college rock aesthetic. Yo, there was *a lot* more to DINOSAUR JR. than just the guitar solos. Also, what's up with the double LP gatefold sleeve, but only one record? Was that just to make sure the denim'n'PBR ad picture got in there in all its glory? Sorry fellas, but if this was the '90s this record would be filed under Cut-Out Bin. Not even TAD recording this and Jack Endino mastering it could save it. (FU)
(Hovercraft)

NON SERVIUM – "La Voz de los Malditos" CD
On this, their fifth full length, these long time Spanish Oi!/hardcore anti-fascist bruisers play tribute to their inspirations with 24 covers, largely from their Spanish antecedents. NON SERVIUM specialize in a piledriving, yet melodic hardcore assault, which they turn onto classics from the likes of BARRICADA, DISTORSION, ESKORBUTO, KORTATU and PARABELLUM, to full effect. Really great stuff. The Anglos among us will note the inclusion of some classics (though not the obvious ones, interestingly enough) from the OPPRESSED, COCK SPARRER and BLITZ in there (with the lyrics all sung in Spanish!). This really is fucking great…as you'd expect from a band whose previous discs extolled the virtues of armed struggle, workers' power, and er, being a hooligan! Lots of liner notes (all in Spanish), about the originals. (RK)
(Potencial Hardcore)

OBSESSOR – "Obsession Collection" LP
Don't worry—this is not your typical disposable bro-thrash "punk is dead bang your head" nonsense. OBSESSOR has the backbone of metal and without too much of that grating metal gimmick. From first glance, I must say that Tank Crimes did a beautiful job with the packaging from the clear vinyl to the art by Andrei Bouzikov that covers the entire record, from the sleeve to the insert, in intense pencil drawn future nightmares. Brandon, the man behind the band, is from a slew of well-known and respected hardcore punk bands such as DIRECT CONTROL, GOVERNMENT WARNING, and SYNDROME. OBSESSOR is a one-man show as he plays every instrument on this recording. The end result is a sound that is like a hybrid of ENGLISH DOGS and VENOM but with that Richmond, VA thrash metal sound. If you live to thrash, get this record! (AE)
(Tank Crimes)

OILY BOYS – "Majesty" EP

This Australian band takes the 1987 "We can finally afford an effects pedal" sound of the later say, TOXIC REASONS or ARTICLES OF FAITH last albums that you still keep, but never really liked, and slams it into some basic brute sludging hardcore punk spackled with slathering screamed vocals. Philadelphia's SICKOIDS recently used this same heavy on the flange guitar sound that is also reminiscent of the production say, of later "we can play now" mediocre Italian hardcore LPs, by bands that did actual jaw dropping rawer sounding 7", with zero effects. So it's a sound I'm personally baffled to see retro-return as it's a sound that *never* really sounded that good. The five songs push through by burn their way through some strong box-y, but twisting, hardcore à la the first DIE KREUZEN EP before landing most tracks with a pinch of dirge. The lyrics are mostly murder porn about killing people, wearing their skin, or corpses floating on the beach while lovers take a walk. I guess there's insight to climbing into that mindset and when bands did that 25-30 years ago it was shocking, but now it's kind of mainstream entertainment on most cable channels. While I love a good slasher movie as much as the next, really *this* is all you've got to say? Who cares? Deceptively packaged in a solid pink cover with a snippet of art that looks like a candy wrapper. (KS)
(Disinfect)

PANG – "Young Professionals" EP

The moment the first song on this EP starts you are thrown back into late '70s post-ENO, post-*Taking Tiger Mountain* post-punk in the most magnificent manner imaginable. "Young Professionals" is near perfect and my song of the year; the coolest punk girls playing an almost MAGAZINE like song, which is a near impossible feat, yet they've done it and it's pop perfection. This sound is essentially what ELASTICA *dreamed* of achieving and these humans have done it without having millions of dollars of record company money thrown at them… The main vocalist has the coolest voice, probably the thing that most brings to mind ELASTICA, but this is just so much radder than anything Justine could do. It's almost too frustrating to put into words the greatness of this record, the way guitar sound shimmers and oscillates, the total majesty of the song construction and musicianship. The urgency of the sound, the witty incisive commentary on contemporary culture and its degradations… I put their last 45 in my 2013 year end top ten, for some reason it made me think of what TOTAL CONTROL are doing in terms of wit / power / style / delivery… I think it's the way they are able to transform the usual post-influences into something that doesn't feel like a Xerox, that feels fresh and powerful, cynical and exciting, like their own thing, you know? I don't know, some of the songs are sort of effervescent and eternal, some have more of a shambolic, paranoid feel… Shades of *Chairs Missing,* GIRLS AT OUR BEST, the confidence and art-swagger of SUBURBAN LAWNS, "Hiroshima Mon Amour" sung by art school girls instead; in short it's like your birthday every day. There is not a dud on this 7", each song is distinct and powerful, and listening to this makes me wish for an LP, which is a very rare feeling. If there was any justice in the world this would be a number one record, but there isn't and PANG have in fact broken up, leaving us with two great 45s and hopefully a million new great bands to watch out for. (LG)
(Grazer)

PEZZ / SET ASIDE – split EP

Whoa! New PEZZ stuff? Sweet! These Memphis legends are back. (Sorta, this recording is from 2012.) I can never keep up with them. I think my old band played either one of their "final" shows, or a reunion show. Can't really remember, and I guess it doesn't matter. This is one of those records that I just couldn't get into at first, so I put it down and came back to it a week later, honestly, just because it's PEZZ, and they are super stand up motherfuckers and I thought they deserved that, at the very least. I'm really glad I did. SET ASIDE play what I have only referred to as "dude rock" my whole life. Fortunately, it seems like they are taking more from the ARRIVALS than the other formulaic types, and, well, I love the ARRIVALS. There's still a little SoCal dude breakdown in there, but I liked it anyway. PEZZ is great. At first I thought this was a little too HOT WATER MUSIC sounding, but I must have been out of my god-damned mind. Why don't I have more PEZZ records? Granted, this would fit in well with those types of bands, but PEZZ is way more energetic, and super fun, all while remaining political. So I think they win. (DZ)
(7AM)

PITFALL – "Scapegoat" EP

Evidently, this is PUNCH IN THE FACE with Ebro on drums as well as vocals. I should've been tipped off by the similarities in fonts on this EP and PITF, not to mention the play on words. I don't like what PITFALL is doing quite as much, but it's still a decent slab of melodic UK punk-influenced hardcore that's equally suited for pogoing and slamming, and Ebro's singing took some getting used to, but I'm into it. Simple but effective riffs get the job done, and even the more "just OK" moments are outshined by the great ones. (DG)
(Deranged)

R.A.F. – "Come On!" 10"

From the Union Flag and targets on the cover to song titles like "We are the Mods" and "(It's a) Modern World," there's no question of where these nerds see themselves on the music and fashion spectrum. Their sound is modeled strictly after the also-rans of the UK's late '70s mod revivalists. I'm old enough to remember the mod revival and I'd still rather listen to old soul records than the MERTON PARKAS. If the clichéd lyrics about parkas and scooters were a parody, like a mod version of HARD SKIN, I'd say it was genius, but I've got a feeling they're serious. I suppose there's nothing wrong with dressing up as *Reservoir Dogs* on a weekend and playing a few tunes down the pub with your mates and I'm sure these songs get all the geriatric pill-heads at Portland's mod clubs dancing along, but sorry, they make me cringe. Oh, and it's a 10"—how retro is that? Modder than Bradley Wiggins and Noel Gallagher having a tea party in the window of a Ben Sherman shop in Covent Garden. (AM)
(Time for Action)

RAINDANCE – "Weathered/Bloodstains"

RAINDANCE is a New England hardcore outfit that def borrows inspiration

from '90s-era "modern" hardcore. There are two tracks on here, one an original and the other a cover of "Bloodstains" by AGENT ORANGE. The cover is well done, but I would rather have another original song. Based on their song "Weathered," there are nods to the classics (breakdowns), but heavier presence of the new era of HC embracing metalcore, blastbeats, galloping to chuggy guitars, and throaty with hints of melody vocal style. I could see these guys sharing a bill with HARM'S WAY or even playing with bands veering into the more emotive hardcore styles out there. It's a decent track and honestly I wouldn't mind checking this out live, but it is not a style that many outside this sort of genre of hardcore would be into. I am perplexed by the lyrics; it's either a metaphorical allusion to war or this dude got fucked over by a girl—either way, buck up dude. (MB)
(Atomic Action)

REBEL SPIES! – "Before I Die, I Shall Destroy the Rebel Spies" EP

If you, dear reader, love yourself some melodic hardcore, we have a treat for you. Blazing fast guitar licks and a nearly ceaseless chorus of "whoa-oh." And we're not talking about your typical rookie style backup vox. These are some crisp-ass backup harmonies happening here. Song topics include community identity, regret, and a military operations themed song called "Fire When Ready." Enjoy! (FS)
(East Grand)

RED RED KROOVY– "Dreams" EP

This is bratty and sloppy in all the correct ways. All of the songs are fast and short like boredom in a basement one afternoon where it's sweaty and you hate everything and you just rip it and yelp it the fuck out. It's reminiscent of SUPER WILD HORSES I wonder if they share any members. Also, possibly named after a ROB ZOMBIE song? This is something I respect. There are only three hundred, get it get it get it. (MM)
(RIP Society)

RITUAL ADDICT – "Obediently Into Nowhere" LP

Aside from being a cool band name, their moniker serves as an indicator as to what you can expect on the debut release from this Seattle trio. Snarling punk played to exhausting extremes, over and again. Melodic, fast, aggro and well played. This is stuff you're familiar with and happy to hear; it's like comfort food for your record player. (RM)
(Enemy Closer, no info)

RITUAL CONTROL – "No Affinity" EP

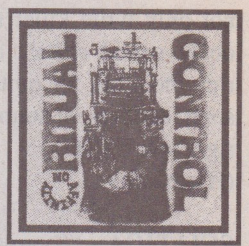
On the heels of last year's standout demo, RITUAL CONTROL return with their first vinyl offering of frenetic hardcore. Their sound has always immediately brought to mind the Prank Records catalog, with the strong female vocals and heavy bits recalling DAMAD and KYLESA, while the tough modern hardcore riffs evoke TALK IS POISON. That being said, there's an undeniable propulsive rawness, for lack of a better term, a kind of "basement hardcore" quality that separates RITUAL CONTROL from those more polished bands. The bass is huge here, with the well-written lines providing some of the most memorable musical moments on the record, especially in the opening "Hollow on the Inside," but everybody fills their role excellently here. This is a band of veterans, and I can only assume that everyone who saw them on their recent tour is already stuffing money in envelopes to send away for this slab, but for the uninitiated: get this. (AU)
(Residue)

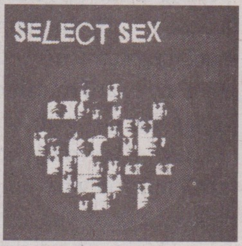
THE SALTEENS – "Whiskey & Records" EP

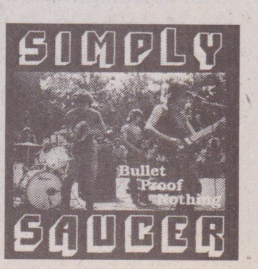
This record was recorded about twenty years ago, and I've been personally hoping for it to come out for something like fifteen. This is the long awaited, almost apocryphal record by a band that pretty much anyone outside of Minneapolis never got to see (including myself). The SALTEENS were a short lived pop-punk band whose only official release prior to this were two tracks on the *No Slow…All Go* comp from 1995. The singers Emily and Carrie went on to be in CLEVELAND BOUND DEATH SENTENCE and the GATEWAY DISTRICT, respectively. The guitarist, Sturgeon, was in the SOVIETTES and is now also in the GATEWAY DISTRICT. If that isn't enough, the drummer on the record is Chris from the criminally overlooked/forgotten band the STRIKE. This is scruffy Midwest pop-punk at it's most perfect. Music for screaming along and falling down to in basements while surrounded by friends. For blasting on bikes rides on that first day in March when the weather is above 40 degrees. For day-drinking on the porch with your friends and roommates 'cause you all felt like calling in sick that day. Five songs, all great. *Recommended as fuck.* (FU)
(25 Diamonds)

THE SENTENCED – "Society" EP

This makes me want to get stoned, shave my head, don a Fred Perry, and stomp all over the room. SENTENCED kick out some blown-out, stompy Oi!-influenced hardcore, akin to URBAN BLIGHT, VIOLENT MINDS, and so forth, but there's an extra subtle dissonant vibe to this record that puts it above the rest. Whether fast or slow, this band can







not only write killer riffs that simultaneously sound classic and innovative, but ride them out for quite a bit in any given song, and have it sound fresh. Pick this up right away. (DG)
(Hardware)

SCIATICA – "Symptoms of Pain" EP

Oh punks, will you never stop doing silly things? This EP is by a band named after a disease (well, an affliction anyway), the record is named with "symptoms" in the title making it un-searchable online, and they did not elect to include contact information with the record. Or if they did I can't tell because the insert is ridiculously, incredibly pixilated, like a lot more than I even thought was possible in the 2010s. Fortunately, I guess, this isn't a record that's really worth putting a lot of effort into tracking down anyway. By-the-numbers hardcore-ish punk that screams "local opener," complete with awkward transitions between riffs and songs that go on about a minute too long on average. The vocals are not in English but I can't tell you what language they are in and since the band apparently don't care to give us a clue as to where they're from... fuck it… One more record to flip past at your local store or distro, if they had the misfortune to pick up a copy or two that they'll never sell. (AU)
(self-released)

THE SECRET PROSTITUTES – "Welcome to Punk… Viva la Evolucion… We Can Do Whatever We Want" LP

Okay, so this band is from Texas and sings in English, Spanish, what seems to be either Swedish or Norwegian, but mostly in Indonesian. Oh, and they cover a song in Italian. And the record is from Finland. +2 points. They play tightly wound rock'n'roll that has one foot in punk, one foot in garage and is pissing on the line in between. +2 points. They prefer to stylize their band name with SS lightning bolts. –2 points (one for each). "Galaxie" is an amazing, weird pop song that comes out of nowhere and breaks up the record perfectly. +1 point. They seem to have a fascination with Communism (they cover CCCP FEDELI ALLA LINEA, and have a song "Partai Komunis Indonesia"—which roughly translates to "Communist Party Indonesia"—and another titled "Kalashnikov" with a Cold War sample). No points given/taken away. When I saw them live (just after first hearing this record) the guitarist was wearing a G.G. ALLIN shirt (–1) and the bassist was wearing a SPACEMEN 3 shirt (+1). So let's see… a total score of… *who fucking cares!* Who actually keeps score in punk anyway?! This is a totally *ripping* record with some *really* fucking cool vocals. (FU)
(Bad Hair Life)

SELECT SEX – "All The Dirt You Can Drink" EP

Following up their 2012 demo, this is the debut EP from the (mostly) LA based SELECT SEX. The two songs on the A-side are spastic, bruising, mid-tempo, swinging, and sometimes (intentionally) awkward. While I wouldn't jam these tracks at my house, they'd appeal to those who can dance to JESUS LIZARD. I really like the flip, though, a more driving take on their sound. The harsh vocals of Joshua Plague compliment the ugliness of the songs, and our world. The two ruling songs make this record worth it to me, despite the white vinyl. (JM)
(Our Voltage)

SHATTERED FAITH – "Power to the Kids" EP

SHATTERED FAITH released, back in 1981, one of the greatest California hardcore singles ever, "I Love America/ Reagan Country." It was one of a number records I heard around that time that really changed my life, not for better or worse or anything crazy like that. It just introduced me to a kind of music, which wasn't lame and soulless and contrived. Over 30 years have passed since the release of that record and now SHATTERED FAITH have released another 7" record. So how is it? It's good. Really, it's very good and the sound isn't dissimilar to their first record, though it does lack the eeriness of that first record. It's not great, but it's good. In my mind, a band like SHATTERED FAITH could never release another record, after a 30 year hiatus, which would live up to the expectations created by the awesomeness of their first record. That's not a bad problem to have. Great title for this band. Get it. (KK)
(Hostage)

SHIN TO SHIN – LP

This album opens with an instrumental that is basically heavy chugging guitars and a '80s sounding metal guitar solo. I was worried from the get go that this was going to sound too much like later era BIOHAZARD. I haven't enjoyed music like this since the early '90s. A better way to describe this is to give some lines from the songs lyrics. "You stabbed my back / Don't tread my path." "Beaten Down / Don't give up the fight." "You lied to yourself / To your family." "Are you my enemy / Come out and say it." There are a handful of vague straightedge lyrics and it's all medium paced chugging metal / hardcore riffs. This band is a new project from former INTEGRITY / IN COLD BLOOD guitarist, Aaron Melnick and, like INTEGRITY, you can hear the high school vibe throughout. This is absolutely not my thing and honestly I think it sucks. But if you still find bands like INTEGRITY anything but silly, you'll check this out no matter what I say. (MH)
(A389)

SHUT IN – "Fear/Blood"

Easily the angriest record in the pile this month, the first slab from Milwaukee's SHUT IN is simply crushing. I'm not typically a fan of gratuitous downtuning, but the result here is a low-end rumble that will churn your stomach. There are leads buried in a sea of heavy and you are welcome to search them out, and there are vocals to kick your teeth in while you're looking. The pace is erratic but always fast, and the sporadic blasts are just enough to keep you off balance and on edge—"War Zone" actually sounds like a fukkn war zone. You can call this crust or hardcore or grind, but SHUT IN are a desperate and determined machine who probably do not care how you classify them. Impressive. (WN)
(Forward)

SIMPLY SAUCER – "Bullet Proof Nothing" EP

If you're a nerd, you already drool over some quasi-legit version of *Cyborgs Revisited*, this band's lone LP from the mid-'70s and the original source from where "Bullet Proof Nothing" was lifted. One of the finest Canadian rock'n'roll records in existence, with this featured tune contributing heav-

ily to its sterling rep. It's a deserving single on its own: interesting, sweet, desperate and powerful all at once. The liners position the Saucers in a league with ROCKET FROM THE TOMBS and STYRENES, which is convenient for falling under the proto-punk umbrella and all, but might be misleading for those expecting some sorta savage drug tripping. *Bullet Proof Nothing* is ugly sweetness (perhaps one of the finest examples thereof), which is halfway in the direction of the Clevo cavemen this offering attempts to align with. Enough quibbling... it's still a solid gold tune. The live version on the flip serves as a decent document, comparable in fidelity to Quine's VELVET UNDERGROUND tapes, should that tickle the obscurest in our readership. Classic song, now available in your jukebox. (MC)
(Mammoth Cave Recording)

SLEEP WALK – "Never Alone" EP

Chunky hardcore! I like the singer's voice. Breakdowns galore, has its fast parts, the gang choruses on this record are a bit too much for my taste—but many boys will surely pile on each other to join in on the mic. (MS)
(self-released)

THE SLIZZ – "Less than Human" EP

It took me a second, but I figured out that these guys sound not unlike the DEAD BOYS. Of course, they are *not* the DEAD BOYS, but that's not a bad band to sound like, right? Anyway, this is solid old school style punk rock, with guitars and bass and drums and vocals that sort of drone and even an occasional scream. This is punk'n'roll with a definite garage edge. It's also got, at times, a definite industrial feel. Good stuff. (KK)
(Post Party Depression)

S.O.A. – "12/29/80 First Demo" EP

This is Henry Rollins' pre-BLACK FLAG band, in case you are wondering or did not know. It is great to see Dischord releasing some of these early recordings. I've had a bootleg of this for sometime now, but it's way cooler to see it legitimately put to wax. Thick guitar sound on this session immediately pulls me in. Henry's vocals are great as well as all the playing. Has the kid brother hardcore band sound to it, and that helps make this record awesome! Top-notch packaging with loads of photos and flyers, well worth the four dollars from Dischord! Hey Dischord! Do a legit reissue of the YOUTH BRIGADE demo, they're my faves! (MS)
(Dischord)

SONIC ABUSE – "Full Steam Ahead" EP

This punk act out of Munich, Germany keeps their songs short, pissed, and full of that '80s hardcore sneer that frustrated kids still can't get enough of today. They start off strong and don't let up with the fast riffing and angrily screeching vocals until the needle slides out of the last groove. Eschewing a more polished pose, the band rips through songs one after another with attitude and charming ferocity. Great job for a debut record, I'm curious to see what this band will do in the future. (BL)
(Munich Punk Shop)

SOULSIDE – "Live at 9:30 Club" EP

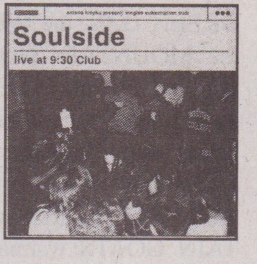
It's a bit strange to see another live 7" from one of the often-underappreciated Revolution Summer bands. You'll find no complaints here though. "God City" may be one of the best four or five songs to find it's way on to a Dischord record in the late '90s, unfortunately this here was recorded in 1988 and there isn't anything from *Hot Bodi-Gram* (OK, one complaint). But enough crying. This has four songs that were recorded live at the 9:30 Club in September of '88 by Eli Janney. It's mostly stuff from *Trigger*; "Baby," "Trigger" and "Name in Mind" plus "103". The sound quality is pretty good on this one, far better than the earlier live record. The vocals sound a bit distant but not so much that it detracts from the listen. Like most live records, it's for fans, it probably won't blow someone away if they don't already know the band but don't pass it up if you're a fan. (PA)
(Antena Krzyku)

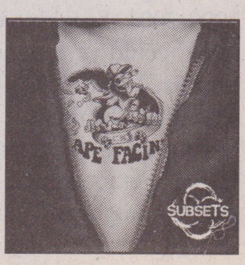
SPITTING IMAGE – "Love On A Terror/We Begin"

Two songs from this Reno band. Moody, emotive post punk, heavy on the reverb. Imagine the sound of Revolution Summer was channeling the GUN CLUB, or maybe the ESTRANGED if they listened to more IGNITION and less KILLING JOKE. The A-side is the more upbeat, driving tune, while "We Begin" begins with a main riff that could have come from *Loose Nut*-era FLAG before flipping the script to lurching gothic sludge. Good stuff. (AM)
(Broke Hatre)

SPLIT TEETH – "Coagulate" EP

This is the first release from this Melbourne, Australia hardcore / fastcore band. You get nine short, mostly fast tracks. Right from the start you can tell this band likes to flirt with chaos. The tracks sound as if they're going to fall apart at any moment. You don't get buildup or intros or really any frills. It's all 1-2-3-go. The riffs and tracks are memorable and I can only imagine seeing them live. (MH)
(Tenzenmen)





SQUARE THE CIRCLE – "Blow Up the Intense Punk Conception" CD

Slick but energetic speedy hardcore punk that sounds not unlike if Alternative Tentacles had put out a MUNICIPAL WASTE / VITAMIN X side project from 2002. The vocalist has glass in his throat, the drummer is clearly outpacing the rest of the band, and the frequent gang vocals may make wish you knew the words as well, but absolutely nothing stands out or distinguishes any of the songs from each other. While I feel like I'd enjoying seeing this band live in their native Tokyo, I can't see myself listening to this CD again. (DG)
(Crew for Life)

STRANGE TIMES – "I Love Cops" CD

I can't decide if these guys sound like GREEN DAY, the WEAKERTHANS, or the MOUNTAIN GOATS. This is very tuneful but I don't love it—mostly because all of the songs sound like aforementioned bands' songs. Maybe they will get their own sound going, as we can always use more WEAKERTHANS and MOUNTAIN GOATS wannabes in punk. Only four songs from this New York band that have good direction just not much originality. (RL)
(self-released)

STUNTMAN – "Incorporate the Excess" LP

Sorta techy-growly metallic hardcore that reminds me of a lot of the late '90s "C" bands: COALESCE, CONVERGE, as well as TODAY AS THE DAY. There's even bits of "stadium crust" that's not far from DISFEAR. Lots of "I dunno what the fuck they're saying but it sounds like they're pissed off" vocals and a ton of odd-metered riffs. Often you're left thinking "OK, are you *done* going: "Roaaarorrrorar jud-jud-jud" for the 27th time yet?! Sonically and aesthetically this sounds a fuck of a lot like a band that would've been on Ellington Records then Relapse circa 1999-2001. Speaking of, I'm sure CrimethInc. could've written a full-page essay on this. Finally, they have a good song with the (thankfully) minimalist doomy instrumental "Scarecrow Warfare." Overall they get too spazzy for their own good. But this might work best as a three-song 7". And hey, the psychedelic demon cover and color splatter vinyl look really neat. (JD)
(Solar Flare)

SUBSETS – "Ape Facin'" EP

People always say you want to make a good first impression. Starting off your EP with a lame SPITS imitation song doesn't give me one. Fortunately, there are three other songs on this record. The two on the B-side get far away from that territory by getting much more melodic and first wave punk sounding. The first, "I Don't Wanna Be Here," is about having a dead-end job, and "Suffocation," which is about dancing may not seem like enlightening topics, but fortunately the music makes up for it. (CK)
(Granado)

SUFFERING MIND – 11"

This is an 11" LP. Yep, not 10" or 12"—11" by these Polish death-grinders. These do death-grind the *proper way*—dense and heavy as hell tone, bangin' speed, blast beats where effective (instead of "blasturbation"), lest I forget the sharp political lyrics. The only influence pinpoints I can think of musically are *From Enslavement to Obliteration*-era NAPALM DEATH and maybe an unpolished version of BRUTAL TRUTH. The dual vocals on "Martwica Mózgu" are killer. Do you want it noisy as hell and incomprehensible? Well, they can do that, too. And this is just the A-side! Loads more dual vocal high pitch vs. guttural grind goin' on the B-side as well. Damn, is the drummer getting a work out albeit without the usual modern day bullshit of triggers? Speaking of bullshit I'm *super* happy that these guys took on Scion in "Fuck Scion!" Check out these lyrics: "Blurred band logos / In videos from gigs / Lack of reverie to embarrassment." Hell yes! (JD)
(Yama Arashi)

SUICIDAS – "No Nos Mata la Muerte" EP

Shit, this is great! SUICIDAS comes from Spain and plays straightforward punk with tons of melody and female/male vocals that could be described as "soaring". Well thought-out, tight, perfect and anthemic… They sound as if they're taking some cues from the BRAT and some certain Scandinavian contemporaries, but they're really making their own mark here and forging their own path. I wouldn't expect anything less from members of RUIDOSA, BELGRADO and DESTINO FINAL. Yes, you want this. (GH)
(No Nostalgia)

SUNSICK – LP

My main problem with power-pop and garage rock is that is usually lacks the aggression and urgency of punk so that it can easily transform itself into background music… not grabbing one's attention. SUNSICK does not fall into this trap. They definitely grab one's attention and hold it there. They're just as hook-filled as any NERVES or early JAY REATARD record and still punk as fuck. There's also something about this LP that reminds me of *Fix My Brain*-era MARKED MEN, but only vaguely. Quite simply, SUNSICK is playing garage-influenced punk that you need to be listening to right now in 2014. Quit fucking around. (GH)
(Crapoulet / Lollipop)

SUZIO 13 – "La Unión Hace la Fuerza" CD

Spanish punk that sounds a little street punk and a little rock'n'roll punk. There are tiny bits of piano and acoustic guitar at times too. This is pretty good. They aren't LA PLEBE but they seem like a good band for the locals in Spain who dig the anthemic punk rock. (RL)
(Potencial Hardcore)

THE TAINTS – "Half Mad" EP

The band's name is in the iconic *Mad* magazine font. The margins of the liners are filled with Sergio Aragones drawings. The songs on the A-side are, "What, Me Worry?," "Snappy Answers… To Stupid Questions" and "Spy Vs. Spy." The back cover is a juvenile and gross fold-in with a Don Martin style guy hanging out. Starting to get the picture? The songs are the simplest type of fast, snotty punk rock imaginable (not a bad thing). There's no point in taking this band too seriously, 'cause they don't seem to take themselves too seriously (also, not a bad thing). Definitely the Lighter Side Of… punk. I give this record two blechs and a b-b-b-borftt! (FU)
(Hazy Morning)

THOR'S HAMMER – "If You Knew: Icelandic Punk & Beat '65-'67!"

Calling all turkeys! Ugly Pop takes a break from BLITZ and dips into '60s punk with this completely stellar excavation of Iceland's primo rockers, THOR'S HAMMER. Some of you (most of you?) saw the band name and drooled at the prospect of an obscure metal reissue, right? Anyway, rock'n'roll from this era might be a tough sell for the *MRR* readership in 2014, but THOR'S HAMMER truly delivers the goods across the board, channeling bombastic UK mod sounds just as easily and skillfully as they beat you fuzzily and freakily. Timeless rock'n'roll, really…and punk as all get-out! Listen to "Big Beat Country Dance" and say it sucks… Impossible! Put down that campfires'n'canines folk-punk horseshit and grab THOR'S HAMMER instead. Please! (MC)

TINNITUS – "Vol. 2" EP

Brutally great eight-song second EP by this Massachusetts band follows up their 2011 *Gehenna* EP, which was a strong dose of powerviolence hardcore with a darker, heavier attack of the same hyper stop-start blasting, but slowing here with even more bleak, crushing pound. Harsh vocals tap out a confined range of raw, clipped screams whose repetitive howls work with the blunt nature of this style. Raging, throttling drums and innovative guitars that really begins to play with the style just enough to keep this fresh and unique. Solid recording—would love to see this band get an even better, broader and deeper recording for more brutality. No lyrics provided, comes with a large fold out poster of the cover photo, which is a picture of a pope statue over WWII-era destruction. (KS)
(Cricket Cemetery)

WALK AWAY – "X Straight Edge X" EP

Boring youth crew from Berlin. Too many clichés and unmemorable riffs don't make up for the cool guitar tone, animated vocals, or overdriven recording, and the cringe-inducing melodic guitar leads and open E parts ruin it. BANE meets the FIRST STEP? No thanks. (DG)
(Inges Revenge)

WARTHOG – "Exterminate Me" EP

Fuck! This artwork rules! If I still drew stuff on the back of jean jackets with the sleeves hacked off, you can bet this would be on one. A grim reaper holding a pig's head impaled by a knife, over a flaming earth split in half. Inside there's a great, horribly painted poster of a reaper with a receding hairline stabbing the earth with blood and shit. Straight on my wall! Does the band musically live up to all this? Yes and no. It's a great record but I want it to be the best record ever. Metallic feedback-ridden hardcore with a singer that goes "ooh" a lot sorta like VENOM. Evil and raw. Maybe like DEAD SECTION and FUCKFACE combined with VENOM and JERRY'S KIDS. If this doesn't make you want to buy it then may the reaper have pity on you. Aaaaarrrrgh! (RO)
(Katorga Works)

WET DRAG – "Silhouette Yeah" EP

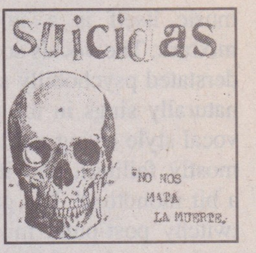
The sweat and disdain of the first BUSH TETRAS 45 dripping down from the ceiling of an Oakland basement showspace, snarled out dense anxiety driven genius punk / skronk for those that want their sounds disintegrating and painful to the touch. Like the most falling apart SACCHARINE TRUST sounds, played by SCISSOR GIRLS. Soundtrack to someone's dreams… Definitely mine, maybe yours too? (LG)
(Wacky Wacko)

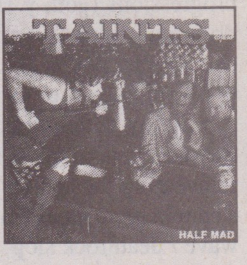
WHITE MURDER – LP

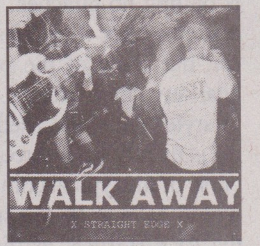
This album is flush with some awkward and cool juxtapositions. Instrumentally they create a mid-tempo Factory Records meets garage sound. Most bands you hear who attempt a sound like this, will have a snappy dressed dude on the microphone, trying his damnedest to give you a solid Ian Curtis impression. But instead WHITE MURDER has (count 'em) two ladies on vocal duties. And both sing in harmonized unity nearly the entire time. While the rest of the band is giving us the rock'n'roll drone, the vocals are wild and loose causing rise and falls—essentially transforming the band into a pop band. At times, these opposing styles feel out of sync, but most of the time they blend together just right. It's really interesting what they do. The non-stop harmonizing took its sonic toll on this individual listener after the full LP. But I'm walking away impressed. If you are a fan of the '90s Kill Rock Stars catalog, this is something you should track down. Fun, weird stuff. I like it. (FS)
(Razorcake / Recess)

THE WRONG MAN – "Keep Face" EP

Guitar / drums duos playing rock music are tenuous things. Not quite as tenuous as bass / drums rock duos, but still. The WRONG MAN don't walk an entirely safe path, but they have a good enough sense of arrangement and composition to avoid sounding too thin, most of the time. The recording of the drums is pretty tight, dry, and punchy, while the guitar has effects applied in an economical building manner, as well as other layers of guitar track swooping in to fill out the sound. The vocals sit just a hair over the guitar, but aren't oppressively dominating. The







music itself is a surprisingly intriguing mixture. The vocals sound like a really understated psychobilly singer (or a guy who naturally sings in the deathrock / Dracula vocal style trying not to sing that way and mostly failing), and it's pretty groovy, if a bit monotone. The guitar plays a mix of twitchy post-punk minimal lines (think a modern, goth-y, first 12" BRATMOBILE) and sweeping overdriven rock chords and progressions (goth-y HOT SNAKES). The drumming sounds compact: very few fills, and simple, but with enough different ides to fill out five songs and not get boring. Season lightly with a diluted stoner rock solution and you've got a seven inch that isn't reinventing the spooky rock wheel, but has a couple more ideas than your average coldwave / deathrock slop, and some well written songs. (LP)
(Swashbuckling Hobo)

V/A – "Anarchy in Little Beirut: Portland's Best Punk" CD

Ah, the return of the regional comp! Back in the day (the glory days?), punk was marked with some seminal "area comp" comps…think LA's *Decline of Western Civilization*, Boston's *This is Boston, Not LA*, and, of course, DC's *Flex Your Head*. The title of this new contender, of course, is pulling no punches. But, fortunately, the contents back it up. Not just Portland's finest, but some of the best you're likely to hear anywhere around, I reckon. A variety of styles are showcased here, and the quality is evenly high throughout (avoiding the curse of the typical comp). Standouts for me would have to be the superb channeling of the AVENGERS, as displayed by DON'T, the POISON IDEA-esque driving hardcore of P.R.O.B.L.E.M.S., the upbeat power-pop of the CRY!, and the MDC-ish furious thrash of HAMMERED GRUNTS. More to the point, I have to confess to only having heard of RUM REBELLION of the 21 bands showcased herein (though you can't go wrong with a combo caviled the WOBBLIES in my book), so this was an entirely pleasant voyage of discovery for this jaded old reviewer. Indeed, my only complaint really is the lack of info on the bands (and label for that matter). I.e. there's none! But well worth doing the research and tracking 'em all down. Top notch. (RK)
(Sliver)

V/A – "New Zealand Vs. Australia – A Celebratiön of Pünk Döwn Under" EP

Without even hearing this you gotta think the Aussies are gonna automatically win. I mean, come on. SPLIT ENZ versus the FUN THINGS. LORDE versus ROSE TATTOO. Auckland did have the SPELLING MISTAKES and SCAVENGERS though. Surprisingly, New Zealand finishes off Australia with a whopping piledriver into broken glass. The Aussies are just too fucking generic. CULT KILLERS is the best of the lot, maybe just because of the singer's thick cartoon accent screaming the lord's prayer. Decent drunk punk. BLADDER SPASMS is just plain boring and if this is the classic VICIOUS CIRCLE, they've really gone down the dunny. NZ's got GRIPPER who's pretty shitty but GENERATION DEAD is top notch. Melodic and frantic as fuck like Brit anarcho shit combined with REALLY RED. ELECTRIC MAYHEM is fucking great metal along the lines of ATTITUDE ADJUSTMENT or the ACCUSED. What the fuck?! Am I gonna have to start listening to CROWDED HOUSE?! (RO)
(Sick World)

V/A – "Sombras: Spanish Post-punk and Dark Pop 1981-1986" 2xCD"

Attención Darks! Attención Darks! 42 songs by 42 different Spanish bands—all perfect for disaffected swaying and melancholic moping. It really shouldn't be surprising that amazing dark music would appear once the immediate promise of democracy and change began to fade and disillusionment set in (*cough* Obama and current American deathrock *cough*) in the wake of the death of Franco. What is surprising is how staggering the quality of the material compiled here is. Like a lot of other countries' trajectories in this style, as time went on the bands became less exciting post-punk and more boring goth-rock—even still, I have to stress the overall quality of this release. Not a stinker to be found. This seems to cover a lot of ground with some more internationally recognized bands, like PARÁLISIS PERMANENTE and AGRIMENSOR K, and more obscure ones, like JUGOS DE OTROS—and plenty plenty more. Also included is a hefty booklet with *three* essays (both in Spanish and English) covering the "Movida"—one a historical description, one a personal recollection, and one about how this movement helped create and propagate the DIY mentality on a larger scale in Spain. This isn't just another *KBD* or *Bloodstains* styled comp of cool-sounding/obscure bands, this is a really well curated document of an entire scene that most people outside of Spain don't know much about. Essential listening if you're remotely interested in this style of music. *Dos discos para poner las arañas en el pelo. Esto no es goth, esto es Darks!* (FU)
(Munster)

V/A – "To Live A Lie – Volume II" LP

I sit here with my fingers on the keyboard trying to write a review for this comp. I don't need to listen to the record to review it but it's blasting into the headphones anyway. I've followed the releases on To Live A Lie records for many years and own releases from more than half the bands on this comp. Simply, To Live a Lie records makes me happy. This release is to celebrate TLAL's 100th release. I also now realized that I *do* need to listen to this to review it, because most of these tracks seem to be recorded for the comp. What you get are 29 tracks from 29 bands. I don't think there is a bad track on this comp. Some of the better known fastcore/powerviolence bands on here have solid tracks, including LOW THREAT PROFILE, HUMMINGBIRD OF DEATH (though the beginning of the track might be the longest they've played slow on a track), SICK/TIRED, ABUSE, SIDETRACKED (whose track is full of massive distortion), and TO THE POINT (who I swear are singing "We Like Spam" on this track). Some of the bands that I'm not familiar with whose tracks I loved are: TERMINAL CRISIS, whose song combines almost '80s spoken singing with a modern fast hardcore. BEARTRACK, who rage for 24 seconds of fast, heavy hardcore bordering on grind. CONGENITAL DEATH who really blew me away. Sounds like dual vocalists, one male and one female. Fast hardcore with lots of speed changes. I had to look them up. A four-piece from Philly. Can't wait to hear more from them. BRIDGE, who oddly enough sounded like CONGENITAL DEATH. Noisy fastcore/powerviolence from California. XSWAMPX, who also sound like they have dual vocalists, one male and one female, and play a raw modern hardcore / fastcore sound. SUPER MUTANT who have the most unique sound on the comp; at first a slow, discordant hardcore, with a downright nasty guitar sound. Another band I had to look up, they're from Florida and mix up punk, hardcore, powerviolence and grind. The bands I haven't mentioned also have good tracks, I just picked my favorites. I love the little poster of all the artwork of the label's first 100 releases. Run and get this comp. (MH)
(To Live A Lie)

CONTACT INFO • CONTACT INFO • CONTACT INFO • CONTACT INFO • CONTACT INFO • CONTACT INFO • CONTACT INFO

12XU: 12xu.bigcartel.com
25 Diamonds: 25diamonds.com
7AM: 7amvinyl.com
A389 Recordings: PO Box 12058, Baltimore, MD 21281, a389records.com
Adios Mafia: cdbaby.com/Artist/AdiosMafia
Antena Krzyku: arek@rockers.pl, seeyousoon.pl
Antisociety: antisocietyrecords@yahoo.co.uk
Atomic Action: atomicactionrecords.bandcamp.com
Atonal Microtonal: atonalmicrotonalrecords.blogspot.com
Bad Hair Life: US: bhlrecords@gmail, Finland:bhldistro@gmail.com
Barry Goldstein: barrygoldtseinrecords.com
Blowblood: blowblood.tumblr.com
Brecho: brechodiscos@gmail.com
Brigada Calavera: skullbrigadercs@gmail.com, facebook.com/gull.oc
Broke Hatre: brokehatre.com
Cactus: cactusrecords.weebly.com
Chica Psicotica: chicapsicotica@hotmail.com
Chit Chat: chitchatband.bandcamp.com
Crapoulet: crapoulet.fr
Crecer: crecer.bandcamp.com
Crew for Life: crewforlife-records.com
Cricket Cemetery: cricketcemetery.bandcamp.com
CrimethInc.: crimethinc.com
Crust as Fuck: crustasfuck.tumblr.com
Cuaderno Roto: facebook.com/cuadernoroto
Day Camp: facebook.com/daycampband
De Nada: denadarecords302@gmail.com
Der Crapulet: marie.laforge@gmail.com
Deranged: derangedrecords.com
Determinacion: dariofranco2003@hotmail.com
Dischord: dischord.com
Discos Enfermos: discosenfermos.com
Disinfect: disinfectrecords.com/tag/oily-boys
Distort Reality: distortreality.storenvy.com
Divine Mother: 135 13th Ave, Eastman, GA 31023
Doombringer: doombringerrecords.blogspot.com
Dört Birds: doertbirds.bandcamp.com
Down Under: facebook.com/drownunderband
East Grand: eastgrandrc.com
El Mirage: elmirage.bandcamp.com
Entes Anomicos: recontrapunk@hotmail.com, facebook.com/entes.anomicos
Equilibrio: facebook.com/equilibrio.recs
Evil Ways: evilwaysrock@gmail.com
Falling Down: Fallingdownrecords.blogspot.com
Flexi Discos: flexidiscos.com
Fone: thefonerecords.com
Forward: forwardrecords.com
Fully Intercoastal: fullyintercoastal.com
Gestapo Khazi: PO Box 4011, Long Beach, CA 90804
Get Better: getbetterrecords@gmail.com
Granado: facebook.com/GranadoRecords
Grave Mistake: gravemistakerecords.blogspot.com
Grazer: facebook.com/GrazerRecords
Grita o Muere: gritaomuere.es
Halo of Flies: c/o Cory von Bohlen, 3444 N. Bremen St., Milwaukee, WI 53212, halooffliesrecords@hotmail.com
Hardware: hardware-records.com
Hazy Morning: thetaints.org
High Fashion Industries: c/o Eric Frankel, 2048 N Albany, Chicago, IL 60647
Hostage: PO Box 5401, Huntington Beach, CA 92615
Hovercraft: tim@hovercraftpdx.com
Human Project: thehumanprojectuk.co.uk
I Love Rich: iloverich.net
Inges Revenge: facebook.com/pages/INGES-REVENGE/172549929490147
Kabuki: kabukirecords@hotmail.com
Katorga Works: katorgaworks.bogcartel.com
Knot: knot_records@yahoo.com, knotrecords.wordpress.com
Komplotto Autoproduzioni: komplottpunk@gmail.com
La Agonia De Vivir: facebook.com/laagoniadevivir.recs
Lost Cat: Lostcatrecords.org
M'Ladys: mladysrecords.com
Major Crimes: majorcrimesrecords@gmail.com
Mammoth Cave Recording: mammothcaverecording.com
Mata la Musica: matalamusicadiscos@gail.com
Monofonus Press: monofonuspress.com
Mosh Pit Tragedy: moshpittragedy.com
Munich Punk Shop: munich-punk-shop.de
Munster: munster-records.com
Music Fear Satan: 4 Bis Rue Richard Lenoir, 75011 Paris, FRANCE, musicfearsatan.com
Mutiny Mutiny: estey@bigfreakmedia.com
National Dust: angelfire.com/nd2/nationaldustrecords/index2.html
No Nostalgia: nonostalgiarecords@gmail.com
On-High Records: breakoutaus.bandcamp.com
Our Voltage: ourvoltage.com
Per Koro: perkoro.com
Pifia: pifiarecords.blogspot.com
Pogo Party: pogopartyrecords.bigcartel.com
Potencial Hardcore: potencialhardcore.org
Power It Up: power-it-up.de
Quien Call Otorga: quien_calla_otorga@hotmail.com
Reaper: reaper-records.com
Recess: PO Box 1666, San Pedro, CA 90733
Refuse: refuserecords.prv.pl, refusexresist@gmail.com
Residue: residuerecords@gmail.com
Riotous Outbursts: facebook.com/riotousoutburst
RIP Society: ripsocietyrecords.tumblr.com
Ritual Addict: ritualaddict.blogspot.com
Rust and Machine: rustandmachine.com
Sad Punk Discos: info@sadpunk.com.ar
Sad Punk: facebook.com/sawpunkdiscos
Shake: experienceshake.com
Sick World: sickworldrecords@hotmail.com
Sleepwalk: Sleepwalkhc@gmail.com
Sliver: sliverrecords.com
Solar Flare: 49 Av. De La Libération, 63000 Clermont-Ferrand, FRANCE
Sorry State: sorrystaterecords.com
SP Discos: spxdiscos@gmail.com, facebook.com/spxdiscos
Stomp: stomprecords.com
Strange Times: thestrangetimes@gmail.com
Subterfuge: subterfuge.com
Subterranea Discos: subterranearecords@outlook.com
Swashbuckling Hobo: sbhobo.wordpress.com
Take It Back: Danenstrasse 13, 10439 Berlin, GERMANY, takeitbackrecords@googlemail.com
Tank Crimes: tankcrimes.com
Tenzenmen: 3/33 Johnson St., Chatswood NSW 2067, AUSTRALIA, tenzenmen.com
The Electric Mormons: theelectricmormons.bandcamp.com
The Instigation: theinstigation.bandcamp.com
Time For Action: timeforaction.de
To Live A Lie: c/o Will Butler, 2825 Van Dyke Ave., Raleigh, NC 27607-7021, tolivealie.com
Trabuc: trabucrecords@gmail.com
Ugly Pop: uglypop.bigcartel.com
Vinyl Conflict: 324 S. Pine St., Richmond, VA 23220, vinylconflict.com, info@vinylconflict.com
Western Medical: westermedicalrecords.com
Yama Arashi: at.war.with.everybody@gmail.com, yamaxarashi.bandcamp.com

DEMOS

Send cassettes and CD-Rs to: MRR attn: Demos, PO Box 460760, San Francisco, CA 94146. Please provide a postpaid price and a mailing address with your demo! Please note, anything other than vinyl or CD will be reviewed in this section. CD-Rs with no artwork will not be considered. Reviews by Vanessa Asswipe, Matt Badenhop, Robert Collins, Oscar Gutierrez, Greg Harvester and Jason Ryan.

ABSTRACTER – *Tomb of Feathers* – Epic psychedelic stoner/doom with more than a casual nod in the directions of NEUROSIS and KYLESA. Total power and precise execution, this recording from 2012 has also been released on LP/CD (though I'm not sure if that version would pass the "is this punk" litmus test). *Tomb of Feathers* sprawls a bit, but if you're willing to settle in for the long haul then you will be rewarded. (Robert) (3-song cassette, no lyrics included, abstracteroakland.blogspot.com)

ALPHA OWL – Stoner/sludge leaning towards straight heavy metal/hard rock. Vocals are typically the weak link in bands like this, but ALPHA OWL delivers in that department. Songs are above average, but there's nothing that really grabs me. I bet they are a powerhouse live. (Robert) (3-song cassette, no lyrics included, torjohnsonrecords.com)

ARROYO DEATHMATCH – *All of Them Witches* – A quartet from Albuquerque featuring uke, flute, bejota (should I know what that is?), and drums. While I appreciate the full on passion, spirit, and radical/DIY manifestos, I simply cannot connect with this music. There is plenty of soul there, and I'm sure these folks are fun in a live setting. An interesting band with a lot to express, but please don't make me listen anymore! (Matt) (10-song CD-R, lyrics included, 4818 Idlewilde Ln SE, Albuquereque, NM 87108)

BABYSITTER / MONSTER TREASURE – If you like garage rock, you'll love the BABYSITTER side, and if you like noisy, experimental punk, you'll love the MONSTER TREASURE side. MONSTER TREASURE reminded me of a female-fronted NO AGE. The BABYSITTER side made me wonder if this was a Burger Records release. Not a terrible tape to get from the free box, where you'll probably find it. (Vanessa) (7-song cassette, no lyrics included, $6, experienceshake.com)

BAD PEOPLE – *The First Seven Inches* – As the title suggests, this is the first two vinyl offerings from Buffalo's BAD PEOPLE put to tape. Fuzzed out mid tempo punk with clean guitars floating on top to remind you that the whole thing is melodic as shit = like, I'm talking Buddy Holly kind of hooks (and guitar), but in the context of filthy blown out rock 'n roll. The vocals are equal parts snotty and sultry, and undeniably punk. The band plods more than rocks, but these jammers will suck you in as sure as I have a beard (and trust me, that's pretty sure)—*this* is what I want all the modern bands rehashing grunge to come up with: a total mash up of punk and rock'n'roll styles from the last few decades that still sounds totally original. Success. (Robert) (16-song cassette, no lyrics included, N. Reynolds, PO Box 467, Amherst, NY 14226)

BAKED GOODS – *The Bastard* – This Montreal outfit starts off with some '60s rock'n'roll à la *Nuggets*, bratty and self indulgent ("I Want Attention" seems to exist solely to support this assertion). BAKED GOODS are feisty though subdued—and then they get way more subdued. I would love them to blow my doors off, but instead they set a mood with a coupla decent tracks and then they kill it by playing some kind of alt country/lo-fi hipster blues hybrid. This might not really be my thing, so I'll write off my boredom to a lack of education. (Robert) (8-song cassette, no lyrics included, bakedgoods.bandcamp.com)

BAT – *Primitive Age* – Whoa. This is totally badass filth punk metal thrash! Excellent old school style in the vein of classic VENOM, SLAYER, MOTÖRHEAD. This may be the Seven Churches of demos I've reviewed with a raw recording such as TERRORIZER that packs a fucking wallop. There's an awesome effect on clear vocals, and memorable lyrics for all you filthy and crude party destructors. Punk as fuck drums, grumbling beast of a bass, ripping guitar. According to the liner notes their BAT logo was scrawled by Digestor of GHOUL. Sharing members with the current world title belt thrash champs, this three piece is out to repulse you straight-up Riverbottom-style. All posers will feel the heat! Highly addictive and recommended! (Jason) (5-song cassette, lyrics included, bewareofthebat.bandcamp.com, bewareofthebat@gmail.com)

BEACH GHETTÖ UNICÖRNS – *Friskier Benefits* – The promo sheet that comes with this tape clearly states that this defunct German two-piece never got their shit together... but here I am listening to it and telling you about it. Sloppy drum machine commercial/Deutsch punk with male/female vocals, it's fun, but that's about all. (Robert) (5-song cassette, lyrics included, creakyplanksrecords@gmail.com)

BEAST AS GOD – Low end heavy crust that delivers the goods with meaty riffs and flirts with blasting accents. It's not that the songs aren't good, but the intros are *stellar*, their ability to get you hooked before the song even starts is uncanny. Vocals are naturally distorted to such an extent that whole recording has a disconcerting edge. Good shit. (Robert) (4-song cassette, lyrics included, £6.50 ppd, beastasgod@gmail.com, viralagerecords.blogspot.com)

BIRDBRAIN – *Demos for Survival* – This double cassette is going to do wonders for the tape medium naysayers. Midwest dirtbag hardcore, each cassette totals less than a few minutes... but I'll be damned if BIRDBRAIN don't cram a lifetime of riffs into those few minutes. It's as if they approached moronic knucklehead punk from an academic angle and tried to manufacture the perfect braindead band of neanderthals. They succeeded. *"There's no reason to waste your money // At the end of the day you're just a dummy // DROP OUT OF SCHOOL // Don't be a fool."* Blown out and ready for action. (Robert) (8-song cassette, no lyrics included, highfashionindustries.com)

BOX HUNDREDS – Low end heavy '90s guitar driven alt-rock fronted by sweet lilting vocals. They almost lost me with the guitar solos that are both incongruous and superfluous, but the vocals keep me hanging in there. (Robert) (5-song cassette, no lyrics included, eatthelife.bigcartel.com)

THE BROONIES – *In Love Again* – The note the BROONIES sent in mentions that they love having Greg review their releases. Sorry kids, Greg's wrapped up in a PCP bender and I only like D-beat, crust and black metal. That's it. Oh wait, you guys sound like DORY TOURETTE *(sorry for the obscure-ish SF reference... even though I think Dory was from San Pablo or some shit)* on downers? Cool, I'm into that too. And then you speed up on the second song and it feels like I'm jamming a killer '60s AM radio station that's playing all of the music that was good but I never heard and leaving the entire CROSBY, STILLS & NASH catalog in the toilet? Yup, into that too. I don't even mid when you slow it back down again, because now I think you sound like FANTASY *(how's that for an obscure SF reference that no one except me will understand? Pretty good, no? But it's a compliment... and everyone should listen to FANTASY more often)*. Every song on this disc could wind up on a mix tape, and I'm sure that this review is nothing even close to the one Greg would have dished out *(hope the dust is wearing off, bro)*. While his might have been more accurately descriptive, I think we can safely assume that mine was weirder. (Robert) (10-song CD-R, lyrics included, Aarongreifeld.bandcamp.com)

CARRION SUNFLOWER / OMEN OF TORMENT – *Hold Me in Your Arms My Bearer of Light, oh Lucifer* – Berlin's CARRION SUNFLOWER are dreary acoustic goth (think the CHURCH or BAUHAUS interludes). San Diego's OMEN OF TORMENT is dreary acoustic black metal (the creepy stuff, not the folky stuff). Both acts are good and dreary. Grey day music for cloudy night. (Robert) (5-song cassette, lyrics included, xbezerkerrecordsx.bandcamp.com)

CAT 'N GUYEN – *shinyhiphopdeathfuck* – A few things slip through the cracks in the demo section that probably wouldn't pass muster if submitted on vinyl, but instead of embarking on a "what *is* punk" debate with myself, I will simply endorse this slab of sound. Bass driven with drum machine beats that fall in line with early Detroit house music, fronted by female vocals that fall somewhere between hip hop and Riot Grrrl. Punk as shit in presentation and intent; regardless of sound. (Robert) (14-song cassette, no lyrics included, trimtabtapes.blogspot.de, ynfnd.com)

CHAIN GANG GRAVE – *When Your Friends Become Cops* – Downtuned, heavy shit (without being devoid of treble) from NY. Instead of a tough, burly vocalist, they've got a more strained/yelled vocal thing going on, which I find refreshing. Since I don't know much sludgy or doomy stuff, I'll say this sounds like if you slowed down BORN AGAINST and threw in some unconventional rhythms. I can't shake the stoner rock-ish riffs, and slow music bores me, but kudos to these folks for pushing boundaries and doing something interesting. (Matt) (6-song cassette, no lyrics included, chainganggrave.bandcamp.com)

THE CIRCLE CURSE – *Glass City* – A nice little printed fold-out pocket CD-R with five fine post-hardcore jams, tipping the hat to FUGAZI. Plenty of loose drumming, instrumental pleasures, tortured hollering, and even some brass on the first track. Cool stuff. (Matt) (5-song CD-R, lyrics included, thecirclecurse.bandcamp.com)

CROP CIRCLES – *Citizens of Fear* – Pretty damn relentless shits in the super angry USHC mold. A blistering pace that doesn't skip the hooks, and even though the riffs are not far removed from the hardcore that you already know, these Italians absolutely bring it. Beyond solid, and I think there are records in the works as well. (Robert) (9-song cassette, lyrics included, lorenzo.piffer@yahoo.it, crop-circles.bandcamp.com)

COLLAPSE – *Disarm* – COLLAPSE is a hardcore band from Detroit that reminds me of some of the uglier parts of the early ABC No Rio crust scene… but less ugly and less crusty, if that makes any sense. COLLAPSE is good at creating semi-melodic, driving, political hardcore but their downfall is coloring within the lines. There's no hook. There's not much to keep me interested. I have a hard time staying with them when even the band sounds a little bored. I want this band to be better because their lyrics and sound have promise…so maybe they'll get better. This is a demo, after all. (Greg) (8-song CD-R, lyrics included, collapsebooking@gmail.com)

CURVED DOG – *In Defense of Plagiarism* – I really want to like this, but I keep hearing some serious VICTIMS FAMILY shit and I can't process it properly. What is VICTIMS FAMILY listened to MINUTEMEN more than commercial funk…? Now we are getting somewhere. This CURVED DOG demo is a fukkn challenge, despite its (few) hooks. A demo that make you (the listener) try just as hard listening as the band tried creating…? Well if nothing else then that's a band I want to hear more from. (Robert) (8-song cassette, lyrics included, PO Box 3155, New Orleans, LA 70177)

DEAMON'S CHILD – I don't often do this, but I'm going to let the promotional material speak for itself here: "They play with one another and build a psychedelic – stoner – noise cloud with punk attitude." I would only add that the punk attitude mentioned is decidedly DeutschPunk, as that does come out more than a few times. "Among The Shadows" kinda sounds like PINK FLOYD's "The Nile," which is not a bad thing. Psychedelic Stoner Noise Cloud. (Robert) (5-song CD-R, no lyrics included, daemonschild.bandcamp.com)

DIRTY CIRCLE – Do you like being drunk? So does DIRTY CIRCLE. Reportedly, they recorded this tape while blacked out drunk, but they sound remarkably tight. They play straightforward DIY melodic punk with heavy region rock and mid-'00s Brooklyn punk influences (think Tompkins Street house parties and falling down the stairs). The double female vocals are pretty sing-song-y and relay antagonistic shit about living in NYC. Stay drunk. (Greg) (9-song cassette, lyrics included, dirtycircle.bandcamp.com)

DISFLESH – *Fuck Em All* – Drum machine metallic D-beat? Why the fuck not? Maybe it's not a drum machine, but the shit is too perfect and way more metal than it needs to be. ANTI-DOGMATIKSS and IV REICH covers, and the dude from MG-15 contributes vocals to one track—so basically you know they are legit, and the songs are killer. (Robert) (14-song cassette, lyrics included, tercermundistas@yahoo.com, disflesh.bandcamp.com)

DISORDER – *Perdition + demo 1980* – More classic reissues from Malaysia's Black Konflik. Do I really need to review DISORDER? The 1982 EP from Bristol's (accidental?) pioneers of screaming ramshackle punk is a classic, and the 1980 demo that comes with it is blistering inept noisy bliss—proof that you should never let skill get in the way of vision… On cassette at last (or should I say "again"?), the way this shit was meant to be. (Robert) (18-track cassette, lyrics included, Black Konflik, PO Box 28, 27600 Raub, Pahang, Malaysia, blacxkonflik.blogspot.com)

DREAM CASTE – *A Calmer Room* – Emo in the early '90s spirit. Meandering guitars and vocals that are wailed in the quiet bits and shouted melodically when they ramp it up. Appropriately chaotic, think CLIKATAT IKATOWI and the like. "Camp 2: My Weiner" gets song title of the month. (Robert) (5-song cassette, lyrics included, KYEO Speaks c/o M. Chen, 8318 E. Hermosa Dr., San Gabriel, CA 91775)

EXTRA FEELER – *Dental Demo 2013* – EXTRA FEELER returns with a new drummer and a bit of a scrappier, lo-fi and (dare I say) punker sound. Following their "Queen For A Day" tape from last year, EXTRA FEELER belts out four new songs that are still led by Gaybob's unmistakable raspy vocals but lend more room for the other members to sing along. Their music sounds like the next logical step from playing in bands like TWAT SAUCE, BLONDE AMBITION and DIRTY LOOKS… some of the finest DIY melodic punk that Brooklyn has to offer. (Greg) (4-song cassette, no lyrics included, extrafeeler.bandcamp.com)

FÀSTIC – *Xe Quin Fàstic, Full Of Disgust* – I was definitely starting to lose some hope with tape reviews until this came to me. FÁSTIC is an amazing band, enough said. Female fronted hardcore punk from a small town in Spain. Apparently this band has some trouble getting shows, because of the small town they live in, but I would not mind if I could produce such amazing work on tape. This tape hit really hard for multiple plays. I had to go steal batteries at Target because FÁSTIC was part of the overuse my portable tape player went through this week. Lyrics are in Catalan, Spanish and English! I highly recommend this if you are looking for some cynical "fuck shit up" hardcore punk, with bits to dance to of course. Everyone get this! (Oscar) (19-song cassette, lyrics included, polzedelamort.bandcamp.com)

GAZE – Lumbering almost D-beat from Ireland with thundering low end, enviably fukkd guitars and high-pitched lead howls. Not terribly far removed from the noisy ramshackle Spanish shits of the last few years. New band, killer demo. (Robert) (7-song cassette, no lyrics included, gazepunx@gmail.com, dogsandvulturesdistro@gmail.com)

GENERATION DEAD – *The Truth Has All Been Said* – This CD-R, wrapped only newspaper and sent from New Zealand, arrived completely unharmed! Rock solid punk with a hardcore edge, brimming with frustration and dissent for the Machine. Nothing too groundbreaking here, but some cool melodies and consistent gang-vocal choruses keep this strong. Heavy on the DIY ethic—always a good thing. (Matt) (8-song CD-R, lyrics included, generationdeadpunkrock@gmail.com, generationdead.bandcamp.com)

GENERATION LOSS – Blown out grunge/punk with melodic and harmonious vocals that remind me more than a little of HICKEY. But the key here is to focus on the drunken piercing guitars, GENERATION LOSS shines when they take the lead. (Robert) (10-song cassette, no lyrics included, no contact info)

GENERATION LOSS – This is a Bay Area band comprised of some stalwarts of the local post-punk scene who know how to write interesting, engaging, high-energy songs. The band manages to seamlessly meld beautifully messy guitar rhythms with driving vocal melodies and instantly catchy choruses. GANG OF FOUR meets KLEENEX? Okay, maybe that's not exactly right, but having a hard time coming up with comparisons isn't necessarily a bad thing. This band would fit comfortably on a show between RANK/XEROX and GRASS WIDOW without causing the show to lose any momentum, if you know what I'm saying. This is an excellent debut release, obviously manufactured by musical connoisseurs who are comfortable in their abilities. I'm looking forward to their future. (Greg) (10-song cassette, no lyrics included, cutraterecords.bandcamp.com)

GIVING UP / SARALEE – SARALEE is a two piece comprised of Sara and Lee, playing short-attention span, lazy-handed indie-pop that sounds real dreamy and reverb-y. Think early K Records as filtered through an east coast upbringing. Concise, yet beautiful and timeless

sounding. GIVING UP, on the flip side, sounds like a well-thought out bedroom indie-pop masterpiece… the way I wish indie-pop always sounded whenever someone utters those terrible words. They play undeniably catchy, clean guitar melodies backed by split girl/guy vocals and thundering drums. Are there hints of both GOOD LUCK and NEIL YOUNG? Well, I hear it, anyway. Awesome split. (Greg) (8-song cassette, some lyrics included, sophomorelounge.com)

GLITTER – *Spinning Ballerina* – Atonal, gruff midtempo adult punk that leaves me waiting for GLITTER to kick me in the face. They don't. Calgary is far away, which means I might never see what GLITTER *intend* to do, but this demo is just midpaced disenfranchised punk… except for "Glitter Theme MK," which is clearly intended as a joke and is clearly the best song on the tape. (Robert) (4-song cassette, no lyrics included, $3 plus postage, peeblood@gmail.com)

GREEN DRAGON – Lurching stoner/prog with vocals that fall somewhere between Ozzy and Billy Corgan, which is weird. The riffs are good and GREEN DRAGON is heavy, but aside from "Intronaut" they never really get into a groove… and grooves are essential when playing these jams. There's good stuff here, but I need this shit to swing, y'all. (Robert) (4-song CD-R/cassette, lyrics included, wearegreendragon.com)

GULAG BEACH – *No Ice Above the DMZ* – Killer and catchy melodic political punk from Germany, it's like SPITS and' 80s DeutschPunk crashing headlong into a pile of garbage. Yeah… it's that good. (Robert) (6-song cassette, lyrics included, tapeordie.bigcartel.com)

HATE TO SAY IT – *I'm Still Drinking* – Solid pop punk jams by a well-rehearsed band. Based on the cover art and song titles I was expecting something by obnoxious children but this is from older no-fucks-given cheesesteak dudes. Some parts of the recording are so overwhelmed with sound it's blown out, but I liked that. Overall I'm digging the aggressive rhythms under bar rock riffs. Yeah, they've got the song halfway through with a bass intro. Drink, fight, don't care are the big ideas here, but I feel like there's more to Dicky, Robbie, Stickboy and Madman than that. For example the rager "The Piss Shivers" right before the final effort "15 Year Phase" confounds… I don't know, you do the math. (Jason) (6-song CD-R, no lyrics included, hatetosayitrocks@gmail.com)

HOLOCAUSTO – *Victimas del Nuevo Nerón* – Rapid fire political thrash from Chile, this shit is beyond harsh and in your face, and it's packed with power. Ranging from all out fastcore to charging simplistic D-beat, the 0:34 of "Fosa Común" put lead in your pencil like nothing this side of MOB 47—it doesn't have to be complex to melt your face. See also the two MISA HISTERICA demos in this issue, same bunch of punx so maybe you can save some postage when you order the whole lot? (Robert) (5-song CD-R, lyrics included, Luis Herrera, Pge. Rio Itata #1017, Comuna La Granga, Santiago, Chile, mochilarecords.es.tl)

HURE – Monotonous punk/noise from Germany. Structured chaos, total distortion, and manipulated vocals swarming the entire recording—HURE use repetitive guitar leads and primitive industrial percussion to create complete mindfukkery over the course of four tracks. This one is a total winner. (Robert) (4-track cassette, no lyrics included, trimtabtapes.blogspot.de)

LIFEWRECK – *Demo '13*—Blown out shits from Greece, this demo had me on edge from the first burst of sound. LIFEWRECK's ugly and fierce hardcore is presented like primitive thrash with crew backing vocals and sporadic blasts. Sometimes the correct combination of existing elements is all that you need to sound original, and that's exactly what LIFEWRECK has. Good shit. (Robert) (11-song cassette, no lyrics included, lifewreck.bandcamp.com)

MALL'D TO DEATH – *Collections* – Perfect name for this band, I can only picture this music being played at a mall or a bar that I would never step foot in. This is emo pop-punk with ska breakdowns. The lead singer sounds drunk. To their credit, I found a lot of the song titles and lyrics amusing. I dunno if I can get behind this, but they have 500 fans on Facebook, so... (Vanessa) (22-song cassette, no lyrics included, $4, passiononplastic.com)

MISA HISTERICA – *Cargfando la Cruz de los Arrogantes* – High energy high end thrash with gritty screamed vokills (accented, of course, by low end growls) and a start/stop tempo that leans heavily on the chaotic blast beat. The whole thing clocks in well under fifteen minutes, and once you get used to the "Treble Rebel" EQ on the recording (to be fair, this duo is bass-less, so it kinda makes sense) you are treated to some ripping shits. Killer package with lyrics and info. (Robert) (10-song CD-R, lyrics included, Luis Herrera, Pge. Rio Itata #1017, Comuna La Granga, Santiago, Chile, misahisterica@gmail.com, eskaramuzadistrikuriko@gmail.com)

MISA HISTERICA – *Arquitectos del Desastre* – A CD-R gets reviewed in the demo section, that's just the way shit rolls around here, but Chile's MISA HISTERICA sent in two killer (and pro) releases this month that I would love to relocate to the "proper" releases section to give them the exposure they deserve. But alas, the demo section where the true punks reside, so rejoice at your new favorite bare bones guitar/drums South American political hardcore outfit. Thirteen songs in as many minutes, throat ripping vocals and a devastating collection of riffs. According to the internet, this is one prolific bunch of rippers, and definitely worth looking into. (Robert) (13-song CD-R, lyrics included, Luis Herrera, Pge. Rio Itata #1017, Comuna La Granga, Santiago, CHILE, mochilarecords.es.tl, lostworld.htm@gmail.com, apuropunkrock@hotmail.com)

MÖWER – *Bastard Brothers* – What if the opening riff from "Ace of Spades" weren't quite as good? Then it would be the opening riff from the MÖWER demo. Don't get me wrong, *Bastard Brothers* isn't bad, but it's about as far from imaginative as you can image. They are going for something between MOTÖRHEAD and INEPSY, and the only things holding them back are the recording, the vocals (dudes needs to be fronting a fierce blown out hardcore act—his pipes are killer), and the songs. Except for that, they are on point. Only thing I think when I hear this tape is: I want MÖWER to do their own thing, because I am guessing it would be far better than this. Also: a bass player would be a groove. (Robert) (6.5-song cassette, no lyrics included, no contact info)

NAH – *Die Bad/Tape Fuck* – I've reviewed a few NAH releases in the past, and they've all left me intrigued. This tape features two live recordings (Belgium 2013 and Pennsylvania 2012), treated beats and noise/synth overlays. Closed-minded punks give a wide berth, this one will not fit into any of your boxes. Those of you who file your records by genre? You might want to dig in here. (Robert) (18-song cassette, no lyrics included, Ranch Records, 1812 Vineyard St., Philadelphia, PA 19130, nahstuff.blogspot.com)

NEEDLES AND PIZZA – *Soft Opening* – Bass/drum duo with sporadic synths and bratty female vocals. Deliberately quirky and hopelessly stylish… also extremely successful. More Valley Girl that Riot Grrl, but I'm bizarrely inclined to study the similarities between the two when I hear *Soft Opening*, and the video for "Frank Might Feel It" is a total winner. (Robert) (6-song cassette, lyrics included, needlesandpizza.com)

NERVOUS NERDS – *Better Days* – Energetic Thrash2K with howling stoner rock vocals accessorized by guttural PV growls. It's an interesting combination but one that works well, and the breakdowns are crushing…this one sounds like a party. (12-song cassette, no lyrics included, trimtabtapes.blogspot.de)

NO.NEGATIVE – *Album Blanc* – So we all know that fuzzy post-punk is the flavor of the season, right? Well then we should all look into playing the shit as well and with as much originality as Montreal's NO.NEGATIVE. This shit has teeth, even when they lay it back and get weird and grunge *(the other en vogue throwback subgenre)*. Jerky and hip, with over treated guitars and snappy new wave vocals. A wholly successful venture in virtually every aspect. (Robert) (6-song cassette, no lyrics included, m.smith08@live.ca, swollencityrecords.bandcamp.com)

SPELLS – SPELLS plays upbeat melodic punk that's full of heart and energy. I was a little "meh" at first, but then they won me over with their best song (in my opinion), "All Hail Getting Old". At times, they have a little "bar rock" quality to them, but none of the laziness or boredom that comes along with that label. Sure, it's a little predictable at times, but if you're a dude having a beer at one in the afternoon on a Sunday, this shit is gonna sound excellent. (Greg) (4-song cassette, no lyrics included, snappylittlenumbers@gmail.com)

ON ON ON – *28 Children Songs for Wasted Adults* – I almost think that the title of the second ON ON ON tape kinda sums up its contents. Drum/guitar/organ trio with childishly endearing vocals that suit the erratic and youthful, carefree enthusiasm of the music quite perfectly. The whole band is like an adult oriented children's book, fun and quirky but seriously advanced at the same time. A genuinely unique band from a genuinely intriguing label. (Robert) (28-song cassette, no lyrics included, trimtabtapes.blogspot.de)

ON THE CINDER – Super compressed and boring late '90s Fat Wreck-esque pop punk. Vocal harmonies and predictable chord progressions. The songs are expertly constructed and the instruments well played, but they bring nothing new or memorable to the table. (Matt) (5-song CD-R, no lyrics included, onthecinder.bandcamp.com)

PIG DNA – *LIVENOTLIVEFUCKER* – The Bay Area's most intriguing noise punk purveyors finally share some of their live cacophony with the rest of the world. These punks are so fukkn out there, and this live radio set does little to reign them in. Awash in white noise pulses, *LIVENOTLIVEFUCKER* is barely music, and that's the way PIG DNA want it. The more I see them, the less calculated I think they are: true outsider punk. (Robert) (7-song cassette, no lyrics included, understanddischarge@gmail.com)

PSYCHIC BAOS – *Our Friends Call Us Horse* – Fuck yeah! I really like PSYCHIC BAOS! They take the raw, basic, exciting elements of classic garage rock and really build it into something that is new and truly fucked up. Like, how can you make your band sound like a *Back From the Grave* compilation and not nostalgic at the same time? PSYCHIC BAOS does this. They blend psych, garage, noise and wild abandon seamlessly into their own brand of truly original rock n roll. It's almost indescribable at times, but completely engaging and fun… like what I wish drugs really felt like! Maximum rock'n'roll, indeed! Get this or fuck off. (Greg) (6-song cassette, no lyrics included, magneticsouthrecordings.org)

SLAVESTATE 641A – *Masochist* – An imposing dirge that sprawls over two monotonous tracks, SLAVESTATE are as much an exercise in tolerance as they are a punk outfit. SWANS by way of SUNNO))) tweaked with industrial damage, this is the churning soundtrack to total collapse. "Reptile Enclosure" is probably the best single track I've come across this review cycle. (Robert) (2-song cassette, lyrics included, laughnowrecords.com)

SMÄRTSAM UTLÖSNING – Half of Sweden's AGENT ATTITUDE and half of COKE BUST? Yeah, sold. Scandi hardcore, to be sure, but it's as much off kilter Norwegian as it is galloping Swedish. Gruff vocals are stellar, and the songs are *way* too catchy to have come from a one week project band… hopefully we will hear more from this TransAtlantic outfit in the future. (Robert) (5-song cassette, lyrics included, Flophouse, 1326 Newtown St. NE, Washington DC, 20017, flop-house.net)

SPACE WOLVES – *The First Year* – SPACE WOLVES have compiled their first four tapes (which I'm assuming they put out in one year) on one cassette. That comes out to 50 songs! F-I-F-T-Y! Consuming all of these songs at once is a little trying, unless you are a fan of syrupy-sweet, super clean sounding pop-punk. They sound like a mixture of NEER DO WELLS, ONION FLAVORED RINGS and MR. T EXPERIENCE if they were more heavily influenced by AM pop radio from the '60s. Songs of heartbreak, girls, pizza, love and much more. If you're a fan of pop-punk (heavy emphasis on pop), you might be into this. (Greg) (50-song cassette, no lyrics included, Ut-records.com)

THE STASI – *Demo 2014* – This is pretty awesome. Noizey hardcore punk with scratchy vocals that scream out in despair until the last gasp of air is possible. The vocal intonation reminds me of JERRY'S KIDS and a '90s German band DER HOFFNUG with the song stylings of Japan's KRUW. Lyrics are political with an impassioned backbone. Seriously, I'm being pulled all over the place with this one. '90s Europe, Japan ten years ago, '80s Southern California hardcore punk scene. Great stuff. The STASI deserve a proper mastering next time, because all due respect goes to their demo. (Jason) (6-song cassette, lyrics included, aaronjm@epix.net)

SUFFER THE PAIN – *Face of Doom* – Metallic crust/punk from Sweden. The band does not do themselves any favors by covering MOTÖRHEAD but, other than that indiscretion, *Face of Doom* if a successful, if rudimentary, foray into the world of fist in the air punk rock tinged with metal and crust. Bass is lost in this recording, but I can easily imagine this band cranking out a crushing slab of wax. (Robert) (5-song cassette, no lyrics included, sufferthepain.blogspot.com, suffersatanikpain@gmail.com)

TIGER HELICIDE – *Amityville Whore (Red Room Mix)* – Okay, first off… ya'll know that title isn't clever, right? TIGER HELICIDE throws out one blown out straightforward punk song that starts out like "Horror Business" by the MISFITS. Everything sounds blown out to the point of maximum distortion. The second track is just someone fucking around with some noise… not in a particularly exciting or engaging way. (Greg) (2-song CD-R, no lyrics included, $2 ppd to PO Box 394, Gadsden, AL 35902)

TIGER HELICIDE – *My Fists Bleed Death / I.E.D.* – TIGER HELICIDE shits out two songs in a minute and a half that fall into a horror-punk vein. Nothing too remarkable or memorable. The last five-and-a-half minutes are live audio from one of their shows. It sounds like it was recorded on a broken tape player inside of someone's boot. Almost unlistenable for me. (Greg) (2-song CD-R, no lyrics included, $2 ppd to PO Box 394, Gadsden, AL 35902)

TOXIC NOSTALGIA – Hello, punks. Gravelly vocals front forceful high energy punk rock that personifies the "driving" descriptor. There's a mania that I can only compare to classic irreverent bands like DK, but this shit is led by a rumbling bass instead of surf guitars. If they weren't from North Carolina then I'd swear this was the second coming of west coast punk. (Robert) (10-song cassette, lyrics included, toxicnostalgia.bandcamp.com)

TSA – *Richard* – Ferociously raw and ugly hardcore punk from SF. The recording is simply ear-splitting, but the guitar and bass tones come through to fill it out and give you some riffs to sink your teeth into. I love it when unsuspecting bands release shit like this that simply put the "raw punk" or "noise punk" bands to shame! Song titles like "Hoagie Wars," "Wicked Liquid" and "Juicehead" prove them to be on the wackier side, which I'm choosing to just ignore. A fucking great demo. (Matt) (7-song cassette, no lyrics included, badcoretsa@gmail.com)

VIAL – Is it bad and/or unpunk that I think the start of this tape sounds like BEASTIE BOYS' "Sabotage"? Forceful punk, somewhere between laid back hardcore and really forceful garage hardcore. The vibe of the tape is frustrated and earnest—it has a *je ne sais quoi* that I can't escape… and I don't want to. What if NO HOPE FOR THE KIDS had been obsessed with S.O.A. *and* the OBLIVIONS and didn't know quite how to reconcile the two? Exactly. (Robert) (9-song cassette, no lyrics included, no contact info)

WORTHY VICTIMS – The sound is instantly familiar, though I can't quite place it. The first song is fast—simple riffing and vocals that kinda remind me of MDC and then there are some crew backing vox over the breakdown and it's decent shit. There's a laid back So Cal vibe to the second track, but with NYHC vocal presence. I think the realization sunk in on the third song though… WORTHY VICTIMS sound like RAGE AGAINST THE MACHINE. Well played, my English friends… way to be good and trick me into liking a band that sounds like a band I don't like. (Robert) (5-song CD-R, lyrics included, worthyvictims.bandcamp.com)

V/A – *I Got Mad At People* – This is a tape comp put out by World Trade records featuring RELENTLESS APPROACH, POWERSLOP, PISSWALKER, ASTRAL MENACE, BOREALIS and PURGATORY. The bands mostly lean towards the metal / powerviolence side of punk. I would venture to say that all of the songs are "brutal" and "sick". I would also venture to say that I'm not the correct person to review this, but it's been sitting there un-reviewed for two months. My complaint with this is that there's almost no information with this release, which makes it almost useless since you can just download it on Bandcamp. The only difference is that you get a piece of paper containing a song list with the tape. (Greg) (6-song cassette, no lyrics included, worldtraderecords.bandcamp.com)

V/A – *Landlocked and Loaded* – Several Denver bands from all over the musical map. DUDEBABES (garage punk with powerful female vocals), WORLD PAIN and the HACKS (crusty HC), IT'S FOR A COP (grind), DRIPFED (downtuned hardcore), the TAINTS (snotty hardcore punk), DÖERSOVIT (my personal favorites—powerful, if simple, punk). Good quality throughout, and a city/scene that's often overlooked. (Robert) (17-song cassette, no lyrics included, J. Allie, 1215 E. Iowa Ave., Denver, CO 80210, joelangie@hotmail.com)

V/A – *Lost Colony: Pensacola Punk 2006-2012* – The title sums it up for you… right? A killer comp of underknown/underappreciated bands from a place that's only desirable or appealing of you already live there. Bands include (but are not limited to): BONELESS//RATS, ALTERED STATE, BRAIN CANAL, BAD ORGASM, DICKHEAD BEACH, LIL WIMP and PAUL THE P-FUNK FRESH. Goth punk, crust, hardcore… it's all here. And I'm presuming that you weren't there, so you probably need this little time capsule. (Robert) (32-song cassette, no lyrics included, $7 ppd pinhole.collapse@gmail.com)

REVOLVER USA DISTRIBUTION

www.midheaven.com • since 1992

THE URINALS "My Dad's a Fuckin' Alcoholic" LP/CD

Complete works from legendary early '80s Colorado punk band! Includes both Local Anesthetic EPs, plus a wealth of rare and unreleased material! Most of these tracks are appearing on vinyl for the first time.

mailorder: LP or CD - $13

Also available in April:

AUSMUTEANTS "Amusements" LP

Domestic issue of the 2013 album from this Aussie band raised on a diet of seminal avant punk like Chrome and the Screamers.

EX-CULT "Midnight Passenger" LP/CD

Sophomore album from this Memphis five-piece adds a few layers of psychedelic slime to their sound. Also look for their exclusive Record Store Day "Ties You Up" single, recorded with Ty Segall.

We also carry hundreds of releases on the following labels:

ALTERNATIVE TENTACLES • IN THE RED • S-S BROKEN REKIDS • GONER • CASTLE FACE DISCHORD • HOLY MOUNTAIN • RICHIE SILTBREEZE • SUDDEN DEATH • NEUROT 20 BUCK SPIN • BONER etc.

Plus many other punk, garage, noise, and indie titles in stock! Check our website.

REVOLVER USA titles available from Midheaven Online Mailorder

415-241-2437 • www.midheaven.com

SCENIC PRESENTS

NEW YORK CITY

4/19 @GRAND VICTORY — **COP PROBLEM / ENABLER**

ALL AGES 4/25 @GRAND VICTORY — **MISCHIEF BREW / ABSINTHE ROSE / BROOK PRIDEMORE / SHIVERING BRIGADE**

NYC DEBUT! 5/16 @GRAND VICTORY — **CULT LEADER / TIGER FLOWERS / YAUTJA / DIVIDER**

ALL AGES 6/22 @EUROPA — **BLACK FLAG**

TWO NIGHTS! 9/25 9/27 @GRAND VICTORY — **SLAUGHTER AND THE DOGS**

Facebook.com/ScenicPresents - Twitter.com/ScenicNYC

ALL AGES LONDON RECORDS

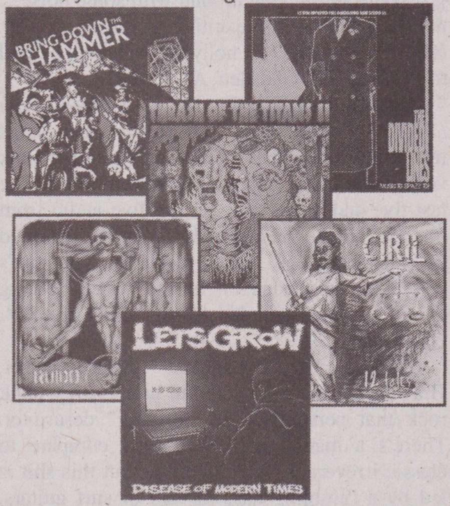
ALL AGES RECORDS

LONDON'S ONLY INDEPENDENT PUNK & HARDCORE RECORD STORE

OPEN EVERYDAY 11:30AM - 6:30PM
27A PRATT STREET, CAMDEN, LONDON NW1 0BG, UK
TEL. (+44) 207 267 0303

www.allagesrecords.com
shop@allagesrecords.com

Yeah, yeah...we still got all kinds of stuff.



Lets Grow "Disease of Modern Times" LP
Ruido s/t LP
Ciril "12 Tales" LP
V/A "Thrash of the Titans 2" LP
Bring Down The Hammer s/t CD
The Divided Lines "Music To Spazz To" 7"
Larkin "Reckoning" CD
Ciril "Hysteria Driven" LP/CD
Meet The Virus s/t CD
Scarred For Life "Born Work Die" LP/CD
Dead Man's Choir "She Don't Like It" 7"
Insult "I Wanna Be A Burn Victim" CD

KNOW RECORDS

KNOW RECORDS
P.O. BOX 90579
LONG BEACH, CA 90809

www.knowrecords.com
www.myspace.com/knowrecords

independent LABEL DISTRIBUTION

EXCLUSIVE DISTRIBUTORS FOR:

AFTER MUSIC RECORDINGS
ANCHORLESS
BEER CITY
CAVITY
CHUNKSAAH
CI
DIONYSUS / BACCHUS ARCHIVES
FRONTIER
INIT
NO WAY
PATAC
PROFANE EXISTENCE
RED SCARE INDUSTRIES
RIOT FEST
RIOT HOUSE
RODENT POPSICLE
RIPPING RECORDS
SIX WEEKS
SYMPATHY FOR THE RECORD INDUSTRY
TANKCRIMES
TO LIVE A LIE
TRIBUNAL / DIVEBOMB

WWW.ILDISTRO.COM

QUALITY COUNTS!

ZINES

Send zines for review to: MRR, PO Box 460760, San Francisco, CA 94146. Please include the following info on a separate piece of paper with your zine: postpaid price, international price, do you take trades?, size, copied or printed?, number of pages, language, mailing address, website address, email address.

Reviews by:
(JA) Juliana Almeida
(VX) Vanessa Asswipe
(MB) Mariam Bastani
(JB) Julia Booz
(EC) E. Conner
(JD) Justin Davisson
(SF) Sami Fink
(FF) Francesca Foglia
(DG) Dan Goetz
(LG) Layla Gibbon
(OG) Oscar Gutierrez
(MM) Marissa Magic
(KM) Kevin Manion
(JM) Jeff Mason
(DZ) Ryan Modee
(AP) Ari Perezdiez
(LA) Lydia Phelps
(MP) Max Power
(FU) Ray Suburbia

ART THROUGH INTIMIDATION – AN INTRODUCTION TO THE FLYERS OF BLACK FLAG
8.5 x 11 – printed – 46 pages
Not sure how this came to be, it seems like it might have been a large thesis project that was stripped down a bit. I say this as it comes with endnotes and references to where the author got their information. As a fan of Pettibon art and collector of earlier era Black Flag flyers, this little zine-like book is a great resource. The author has taken the time to obsessively, in a collector way, research this topic by combing through several early interviews in various fanzines such as *Ripper*, *Slash*, a *MRR* piece on Pettibon by our very own Layla Gibbon, as well as documentary footage from a recent video produced for MOCA (Museum of Contemporary Art) where Henry Rollins speaks about Pettibon art. The focus is the flyers, starting at the beginning looking at the earliest shows and the art that accompanied them. It is definitely a nice quick read and I have found that I stare at the art for ten times, the amount of time it took to read about it. As a fan and collector of punk ephemera I know there are many missing flyers, there is no blame for not including more, but I do wish at some point there would be a complete BF flyer book/zine or catalogue. This is an entertaining piece compiled here, and fun to look at. Oh, the sad part, I heard the author only made about 25 of these. Yikes! I am sure it was due to legalities related to Pettibon and his place in the art world. (MS)
260 Adelaide St. East / PO Box 62 / Toronto, Canada M5A1N1

BASIC PAPER AIRPLANE #7/ $2 (plus $1 postage)
4.25 x 2.75 – copied – 32 pgs
A sad guy. An introspective guy. A guy that collects old children's books for the pictures, rubber stamp, and lives in Portland. A man struggling with "growing up" and what all that means. I'm not trying to diss it. I mean, this zine is short and sweet. Lots of pondering. Not a lot of meat ya know? Like margarine on a piece of white bread. I guess even that has its irony now. (EC)
Joshua James Amberson / Antiquated Future / PO BOX 42081 / Portland, OR 97292 / antiquatedfuture.com

BASURA #1 / $?
5.5 x 8.5 – copied – 20 pgs
Basura is a collaborative zine that includes some of the coolest art I have seen, ever. This zine is completely amazing and has some cool grimy punk drawings that I want to get tattooed on my face. This is the type of art I want to see on some flyers eventually. If you liked the work of Travis Igler, you might be into this! Makes me very proud to know that some of the folks putting this together, are from my hood! Giving major props to these folks because this rules so hard. (OG)
ba-su-ra.tumblr.com

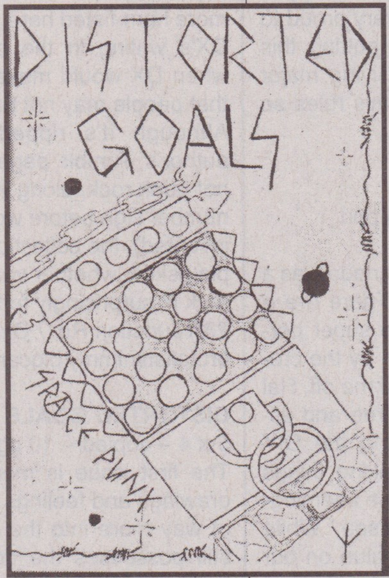
BROKEN PENCIL #62 / $5.95 ppd
11 x 17 – printed – 36 pgs
This magazine straight outta Canada was a little too glossy for my taste. There are a shit-ton of ads, the layouts are super boring, and the cover story, written by the creator of this "zine," kind of pissed me off. Hal Niedzviecki writes about how free and all-volunteer zine fests are hurting the DIY scene. He even compares making things free to "a smelly fog rising off the seemingly calm waters of a treacherous sea." While I agree that we should put a value on our goods and services, I don't agree with most of the arguments made against making things accessible to everyone. Newsflash: most of us who make and support zines cannot afford to pay an entrance fee to such events and maybe we *like* doing things for free? I appreciate that they support zine and indie culture, but I can't help but notice that most of the people who write for this magazine are techies and people with college degrees and cushy lifestyles. I'll stick to real zines, thanks. (VX)
brokenpencil.com

BRUTALIST SHIMMY #1 / £1.70 ppd UK / £2.90 ppd world
5.5 x 8.5 – copied – 24 pgs
Most of this text-heavy zine is boring, cumbersome long-form record reviews that are too self-indulgent in writing style to really describe the music to the reader, but two things make this zine worth the admissions price: 1) The review of the Cülo LP, which examines the record and the band's mindset in detail, which the author uses as a springboard to compare the band's lives to that of the Ramones, and what other bands (ranging from Motörhead to the Mr. T Experience) took away from the disparate aspects of the Ramones. Although much more ham-fisted here, it reminds me a lot of DX's writing in the earlier *Distort* issues when DX would make similar connections that people may not have thought about. 2) Although it's ripped directly from the author's Tumblr page (which is definitely not punk rock, along with the whole putting number sign before words thing that Twitter invented), the collection of answers to people asking whether various things are punk rock is surprisingly funny. (DG)
23A Junction Rd. / Oxford 0X4 2NT UK / brutalistshimmy.bigcartel.com

DISTORTED GOALS #1 / #2
5 x 4 – copied – 10 pgs
The first issue is more of a perzine with drawings and feelings and the like. I'm kind of way more into the second issue, which still possesses the doodles but also has just a bunch of random facts that are pretty disconnected from each other and it's really cool. Random stuff about Ancient Egypt, the Donner party, nuclear war, etc. Also, this zine is written by a currently incarcerated woman named Jacqui, who sends the originals out to another person to make copies and pass it around. Jacqui is looking for pen pals, you can write to her at Jacqueline Hope, #153580, Western Mass Regional Womens Correctional Center, 701 Center St. / Chicopee, MA 02013. (MM)
lifeisposers.bigcartel.com

DON'T HIDE BEHIND YOUR SKIRT #1 / $?
5.5 x 8.5 – copied – 26 pgs
Color cover with a kaleidoscope image of glittery deep purple lips, and a press release telling me this premier issue dropped at LA Zine Fest. Sounds cool. Within this simple, all type layout, I am introduced to a story of abuse, grief, healing and courage. It's actually pretty hard to read, and not just the subject matter but also the wandering voice that jumps through time without much explanation… and keeps referring to this elusive concept Girls Gangs without having one. It seems to be more about the idea of community through zines and shared experiences of hardship. I hope she finds one someday. I would recommend this to survivors of domestic abuse, adults with parents who have passed on, or people interested in connecting through perzines. (JB)
auroralady.com or
fairdig@gmail.com

DREAMS OF DONUTS #19 / $2 US, $3 world or trade
8.5 x 11 – copied – 60 pgs
Most of the time, I don't wanna go to shows and socialize with people. I'd rather stay at home, listen to music, and read *badass* zines like *Dreams of Donuts*. One time I even went to a bookstore near my house and read *five of them* in one sitting. This is by far my favorite comic zine around. *Dreams of Donuts* showcases Heather's rad drawings with personal, real, and humorous stories about her punk-as-fuck lifestyle. In this issue, Heather tells us about her dating woes, being a girl in the pit, and the history of 510-BAD-SMUT, a hotline in the Bay Area that announces underground shows and events. It even comes with a hand drawn BAD SMUT bumper sticker. A lot of past issues have dealt with heavy shit, but this one was definitely the most fun to read. Recommended to anyone and everyone. This zine will inspire you, make you laugh, and probably make you feel less alone in this cruel, cruel world. (VX)
PO Box 1196 / Oakland, CA 94604



THE EAST VILLAGE INKY #54 /$3
5.5 x 4.25 – copied – 20 pgs
Vignettes, not much serious wisdom but a little factoid here, an anecdote there. You're probably familiar with this zine, it's been around for a solid decade, but, if not, it's the drawings and "cute" stories of a mother trying to raise her kids awesomely, or at least "liberally" I would guess. She talks about kitchen objects and when she procured them in this issue, bringing up stories and memories dating way back (some from travels in places like Thailand, Russia, and Romania! I'd rather hear about those places.) Also she burns Lena Dunham by comparing her to her burned up stovetop, aren't they basically the same type of people just with a 20 year gap? (JB)
The East Village Inky / PO Box 22754 / Brooklyn, NY11202

GENERAL SPEECH #6 / $?
5.5 x 8.5 – copied – 18 pgs
Damn, if this isn't a fine zine! I can't remember the last time I reviewed *General Speech*, if ever, and I'm so glad I finally did! I ate the whole thing up—like with rich chocolate or good drugs, I rationed, and read this one small chunk at a time, like a treat to myself. Layout wise, it's minimal, but still punk looking, and the text in all caps means you *really* have to take in what your eyes are reading. The interview with Terveet Kädet was thoroughly engrossing, this zinester knows his shit, and knows what he likes and so the questions are beyond staple; which makes for very interesting conversations, as opposed to just a Q&A. I had never heard of Japan's Discrete Records, but after reading what Nishiwaki had to say, I am definitely excited to hunt down some of his label's releases! ("The standard of bands I chose to release is not only sound. I think honesty of people also important. I can't associate or work with an irresponsible person."—epic!) Plus it was interesting to note the difference in mentality as far as free downloads go (the Japanese are not particularly pro). The Mexico Hardcore mini report was also neat as there seems to be a steady stream of really good bands coming from there! (I am obsessed with Muerte! *Need* that tape, aaargh!)! The handful of reviews at the end are like a small trip around the southern hemisphere of current hardcore, but the want list on the last page was what I found most remarkable (and evident of his love for Japanese HC); so many bands I had never heard of, yay! This zinester is stoked on hardcore and the excitement is contagious! I hope his introductory mention to making this a more frequently occurring publication transpires. Highly recommended. (LA)
PO Box 24842 / Lexington, KY 40524 / generalspeech@gmail.com

GREIX #3 / $1
5.5 x 8.5 – copied – 17 pgs – Spanish
You know the usual punk zine that includes reviews, art, columns and interviews? Well, I opened this zine and it followed that format, but it was definitely not the "usual" zine. *Greix* is making some amazing highlights of the scene in Spain. They are asking all the right questions and giving me everything I give a fuck about. The zine opens with a thoughtful introduction that I basically fist bumped the zine for, because it got everything right and it included some really cool interviews, one of which was one of the bands I obsessed over for a while; Una Bèstia Incontrolable. I want to keep *Greix*, because it is definitely one of few zines that is throwing out some quality work. (OG)
polzedelamort@gmail.com

KILL YR PARENTS GARDEN #7 / $5 or trade
8.5 x 11 – copied – 58 pgs
This zine fucking pisses me off. It's from goddamn Wonder Lake, IL. It has a piece about '80s Chicago post-punkers DA and Lorna Donley's passing. It has interviews with DIY punks from Champaign-Urbana, IL along with a scene report about it. There're photos of Midwest punks like Total Trash, Big Zit, and Lumpy and the Dumpers. Also a band called Soup Scum from… Springfield, IL?! A tour diary by the Cabeza Twins, covering their shows in Milwaukee, West Bend, WI, Columbia, MO, and plenty other smaller Midwest cities. What the fuck? Fuck you. *I have been to every single one of those places multiple times looking for punks.* Where the fuck was this zine while I spent *the last 31 years living there?!* I needed you! Not only does this zine do a fucking amazing job covering these always overlooked pockets of the Midwest, it looks sharp and is really well written. Most importantly, this is honest. This is small town, middle of nowhere punk at its best. There's an awesome article titled "Skank Yrself To Death: How To Not Mosh Like An Asshole," some great tape and show reviews, and funny stories from shows in places like fucking, goddamn Round Lake, IL If you live in the Midwest *buy this zine*, if you're interested in touring the Midwest *buy this zine*, even if you can't

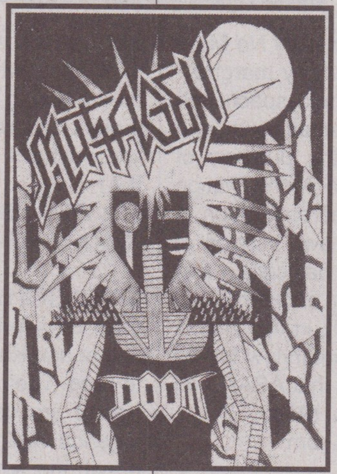
stand the Midwest or just think the Midwest can be alright, *buy this zine*. Did I mention *buy this zine?!* Things like this are the reason I got into punk, how I got into punk and why I still am. Fuck you Macklin, you rule. (FU)
Macklin SSF / 3306 E. Lake Shore Dr. / Wonder Lake, IL 60097 / MacklinReed@aim.com

LIFE IS POSERS Vol. 2 / $5
5.5 x 8.5 – printed – 44 pgs
I love when punks make fun of punks. Let's be honest here, we're a pretty ridiculous group of people. When outsiders do it, it's always stupid and obvious shit like "look at their weird hair, OMG LOL." But when punks do it, it gets downright dirty and perfect. In full disclosure: *MRR* runs a *Life is Posers* comic strip every Friday on the website. You wanna know why? 'Cause this strip is fucking hilarious. Tripp Unseen has a perfect grip on the nuances of the punk mindset. What Mitch Clem's *Nothing Nice to Say* comic was for the more pop-punk/melodic punk set, *Life is Posers* is for the spikey/buttflap set. I would love to see a Marvel/DC style crossover of their punks. Yeah, you can read this stuff online, but you should still buy this. This is the perfect zine to accompany this copy of *MRR* you're probably reading on the toilet. I give this five smashed 40s and three tri-hawks up! (FU)
lifeisposers.com

LIVING IN THE CITY #1 / 10 krone or donation
5.5 x 8.5 – printed – 26 pgs
Any zine with a local scene rumors section and late night eatery reviews is probably gonna be all right with me. Especially if the places are vegan, 'cause while I'm not, I'm usually with someone who is. Copenhagen punk, Alex seems to love the "K-Town" scene, and his vigor is infectious. This zine is crammed with smart and useful venue listings/contacts, local band interviews, some fucking killer show photos (whoever took those, *please* send some of your photos in for our monthly spread!), and reviews. It's got everything you'd want in a local-centric zine without it being too in-crowd or precious about the scene. Great fucking read. Get it! Or read the PDF. Either way, check it out! And thanks for writing it in English, 'cause I'm a dumb American. (FU)
livinginthecityzine@gmail.com / livinginthecityzine.wordpress.com

MUTAGEN #4 / $3 ppd
8.5 x 11 – copied – 24 pgs
This zine is full of a bunch of punk bands we all love performing at New York's Alright, Chaos in Tejas and Skull Fest V. Scattered in between is an excerpt from Michael Moorcock's *Elric: to Rescue Tanelorn*. I feel like this zine has the potential to be our roadmap to a futuristic dystopia full of good music, for now it's just bathroom material. (AP)
Chris Nye / 22 Cornelia St #4 / Brooklyn , NY 11221 / mutagenzine@gmail.com

OFF THE BEATEN PATH #? / $5
5.5 x 8.5 – copied – 22 pgs
A classifieds/open forum for non-interneters. Always an interesting read with a variety of topics covered, from opinions to tutorials mainly on the subject of living outside society, but not all. For example there is information about edible plants, such as how to identify and what temperatures and climes/seasons they appear in. Kind of hard to read, with lots of voices all a little wing-nutty (in the way that you feel you are being lectured), also I suffer from low interest but there're a lot of people out there (in the *Dwelling Portably* crowd) who dig this type of thing. (JB)
Lisa Ahne / PO Box 181 / Alsea, OR 97324



RABBIT RABBIT RABBIT #2: The Squeakquel / $2 or trade
8.5 x 5.5 – copied – 32 pgs
There's a fine line between some nineteen-year-old's chicken scratch zines and old guy wingnut chicken scratch conspiracy theory manifestos. I like the look of both. They both some how make me feel a little nervous. Like you're just being confronted with how someone's mind looks. Which is intense. Even if you try to make the content about punk shows, reviews of cold compresses, and jerking off on your tall bike from a dumpster, or whatever. It all reads as manic scribbles. Everyone take note: there's a real sick motherfucker in Southeastern Wisconsin who hasn't showered in four months. Do whatever you want with that information. (EC)
Colin / 654 Highlandview Dr. / West Bend, WI / 53095
colinquackpack@live.com

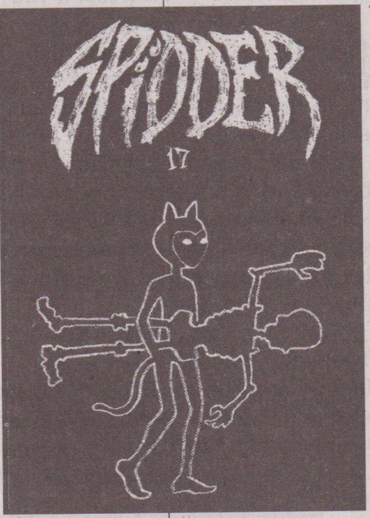
THE RE(A)D ZONE #20 / $?
5.5 x 8.5 – copied – 12 pgs
The Re(a)d Zone is an international punk music zine whose main language is French (the authors are based in Tours, France) but also has lots of text in English and Spanish. The zine appears to particularly into Oi! bands, which I don't care too much about, but they interviewed a cool Argentinian punk band called Alerta Roja that you should check out. The interviews discuss both music and politics, and some bits are translated into English—the translations aren't exactly perfect (the text in its original language is also printed) but they're good enough to get the main point across. If you're a language nerd, you can make a game out of trying to spot the discrepancies! Overall, I love international zines because they remind me of how cool the global impact of punk can be. In terms of visual appeal, the zine is pretty lackluster and the font choices are occasionally obnoxious. Still, it might be worth checking out if you're into Oi! and like reading about different scenes across the globe. (SF)
109 rue Victor Hugo / 37000 Tours / France

THE REVERSE COUGAR YEARS #5.5 / $?
8.5 x 11 – copied – 5 pgs
Maxx is a zinester from Ottawa that shares a story of wrist injuries and adventures in anesthesia in this half-issue, appropriately entitled *Break(ing)*. The story comes with a recommended soundtrack (just of artists, no particular albums or songs) and a few cute illustrations and an X-ray of their post-surgery wrist. The zine feels a bit like a journal entry, but Maxx has a knack for writing and I found myself enjoying the short story. If you've ever spent time in a hospital or have a tendency to get hurt, you might find some resonance with Maxx's zine. (SF)
arevolutionofwords@gmail.com

ROCHESTER TEEN SET OUTSIDER #28 / $1 US, $3 world or trades
4.25 x 5.5 – copied – 36 pgs
It's the comic book issue of *RTSO*. My favorite rant was the one about girl comics, which I'm a huge fan of. The other pieces were mostly about older comics like *Archie* and there's an interview with newer stuff like *Life is Posers*. Comic book geeks will love this issue. You pretty much know what you're getting with this zine every time you open it, which is fun and short reads backed with awesome cut and paste layouts. I love how they make each issue themed, and it makes me want to find out more about the Rochester punk scene. (VX)
W. Carroll / 32 Edmond St. #1, Rochester, NY 14607
rochesterteensetoutsider.com

SHOTGUN SEAMSTRESS #7 / $3
5.5 x 8.5 – copied – 56 pgs
Osa said she wouldn't do another issue of this zine after the anthology was published. However, here is a new issue. I feel like documentation is really vital to creating narratives in punk, which is so full of washed over-nostalgia due to the many years in between occurrence and recollection—sometimes it works better in the immediate. This issue is just that, a collection of flyers made by Osa for her ongoing booking project: No More Fiction. The flyers are accompanied by explanations of the show—things that went wrong, positive things, or out of the ordinary occurrences, like when the sound person secretly recorded the bands and played them back between sets. I feel like the obstacles encountered by No More Fiction can be applicable to any marginalized punx/freaks trying to hold space and create community in any small town and these stories serve both the purpose of inspiration and lesson. No More Fiction responded to the lack of representation in the scene by hosting their own version of Not Enough Fest! Which is basically a fest that facilitates the creation of bands that play it. Also, if you missed it, in this zine is a reprinting of Osa's *MRR* interview for No More Fiction. Readers get this ASAP and Osa, please don't ever stop. (AP)
shotgunseamstress@gmail.com

SPÁLENÁ RAMENA #3 /
5.5 x 8.5 – copied – 32 pgs
A jam-packed zine from Brno, Czech Republic. This come with a mix tape that includes some of the bands written about within the zine, and it was cool to read about them while actually hearing what they sound like, no computer or internet connection needed. The format of the zine is rather unconventional, as the pages are stapled at the top, so you flip through each page the way you would with a notepad. The layout is totally cut and paste, with gritty punk, hardcore, grind and crust imagery in the background. The sound covered is definitely going to appeal more to fans of D-beat, crust, grind and crossover hardcore/metal and I definitely enjoyed a handful of these bands (namely the more black metal/crusty sounding ones, Avenger from the Czech Rep., Rivers Run Dry from Hungary, A.R.S.E.L. from Sweden and Totälickers from Spain). As far as content goes, there is an editorial, an interview with rad sounding tape label Rauha Turva, a Brno Fresh Blood section featuring interviews with loads of local bands, and some live show reports. So glad some people are still doing generator shows just for the hell of it! "Not even a beercap was left at the place as garbage, which might be trivial thing, but it proved, as this whole events, that punk is not about the destruction and disorder—it is possible to organise something cultural for a crowd of people with no official measures or restrictions, which does not necessarily lead to chaos". This is a lengthy read, but the writer seems to be very excited about and active within the scenes he's writing about, so I think that, while it might appeal more to punks living in the eastern European region, it's a resource for anyone wanting to know what's happening there right now. (LA)
Erik Zöldl / Botanicka 34 / 602 00 Brno / Czech Republic

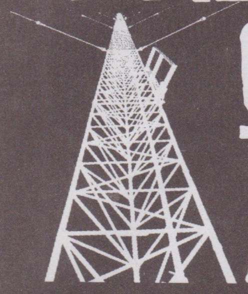


SPIDDER #17 / $2
5.5 x 8.5 – printed – 22 pgs
Jamie and Katie's *Spidder* is always a treat to read. Their comix, tales of the road (and home) are usually peppered with ghosts, legends and lore—I can always feel the drawl, the southern twang on every page. This issue, however, focuses on skate stories, the only ghosts or creeps are in the four or five Scaredy Cat comix splattered in the mix, and the cool cover art. To be honest, I was a little excited when I read the table of contents and saw there was a history of Zorlac Skateboards, then immediately slightly disappointed to find that claim to be quite a stretch. Don't get me wrong, this is a great read, with stories of hanging out, skating and playing old timey jams with former Big Boy (and badass ditch carver, Tim Kerr), skating with fellow Alabama nuts in the '80s, and stories of friends accidentally scaring famous people to turn themselves in to the cops for murder! (DZ)
Jamie / 1925 HWY 69 S / Savannah, TN 38372
thewednesdays@hotmail.com

TRY TO WAKE UP WITH A SMILE ON YOUR FACE #5/6 – no price listed
8.5 x 11.5 – copied – 52 pgs
This is a double issue—#5 is in English and #6 in German. The English side has a few pages printed twice, so I'm not sure if some material was omitted. In English there's an interview with a punk mom living in Germany, which will be continued in a future installment. There are zine reviews and a short piece by the woman who coordinated the Berlin Zine Fest. The longest article on this side is a continuation of a theme he addressed in the first issue—calling out "greyzone" bands, who play with right-wing bands but still want to appear at anti-fascist fests. He highlights fests where right-wing bands play, and as being an out-Nazi is illegal in Germany, a lot of these shitbrains turn up at this sort of event. For political cover the organizers write "anti-fascist" on the flyer, but through his own, and others', research he demonstrates how this is bullshit. He's emphatic that this type of fence-sitting has no place in the anti-fascist scene. He also discusses his deep love of football, bringing his daughter (aged three-and-a-half) to see his favorite team (the highest-valued sports team in the world, over three billion dollars!), and another dad writes of bringing his kids to matches years ago. I'm a *dummkoff* who doesn't read German, but the editor provides a brief English description of #6's contents—gender roles in parenting, gentrification in Berlin, helping his work clients avoid deportation, reviews of shows and German-language zines, writing on a skate workshop by the (female) organizer, who also drew the sweet cover to this issue, and a cool comic. I liked the English side ok—mostly the greyzone article, which was new to me and informative—and I think I'd like the German side more. (JM)
posicore@baerenhor.de

TURNING THE TIDE Vol.27 #1 / donation
11.5 x 17 – printed – 4 pgs
Always a pleasure! I am always reviewing *Turning the Tide*, but these reviews are difficult. I can almost never say anything bad about this publication because I have a lot of respect for it. It is one of few publications actually giving space to talk about the work of the black Riders, critical analysis on the Prison Industrial Complex and many other issues that surround us daily. The one wish I have for *Turning the Tide* would be that it gain more visibility. These folks have been putting it down for 25 years already and I think everyone should tell their friends that it basically rules. (OG)
Anti-Racist Action / PO Box 1055 / Culver City / CA 90232 / tideturning.org/subscribe

MRR RADIO ON THE AIR!



A new radio show every week, airing on these stations worldwide...

KZUM 89.3 FM, Lincoln, NE • Sundays at midnight
Airing MRR Radio in Lincoln for 30 years!!!

Radio Bronka 104.5 FM Barcelona, Spain
Thursdays 11:30am & Fridays 9pm

CJSF 90.1 FM, Burnaby, BC, Canada • Tues 5am

Free Radio Santa Cruz 101.3 FM • Thursdays 1pm

WSGR 91.3 FM, Port Huron, MI • Fridays 11pm

CKDU 88.1 FM, Halifax, NS, Canada • Tues 3am

UMFM (CJUM) 101.5 FM, Winnipeg, MB, Canada
Wednesday 2–3am (Tuesday night)

CIUT 89.5 FM, Toronto • Mondays 2am

KCSB 91.9 FM, Santa Barbara, CA!
Check online schedule for times

WCSB 89.3 FM, Cleveland, OH
Tune in to find out when MRR is airing

We have a censored version for radio! For more info go to radio.maximumrocknroll.com/stations

Astro-Rat © Winston Smith, 1977

ARGY·BARGY! SCREENPRINTING

CUSTOM QUOTES ON:
T-SHIRTS, HOODIES, MUGS, VINYL STICKERS, KOOZIES, BUTTONS, PATCHES, RECORD COVERS (CD, 7", 10", 12") TURNTABLE SLIPMATS AND MORE!

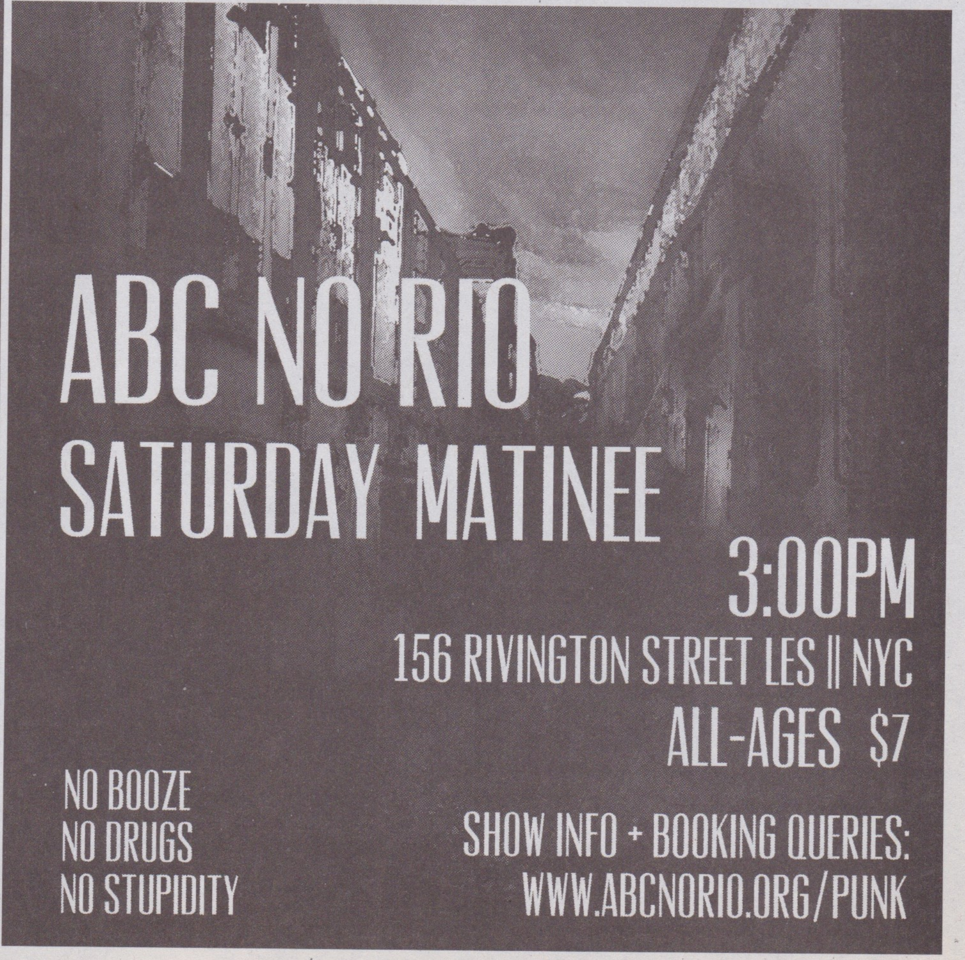
WWW.ARGYBARGYPRINTING.COM

RAZORCAKE

zine | record label | website

Domestic subs starting at $17
http://www.razorcake.org/subscriptions

Ads starting at $40
http://www.razorcake.org/advertising



MAXIMUMROCKNROLL
PO BOX 460760
SAN FRANCISCO, CA
94146-0760

PRESORTED
FIRST CLASS
US POSTAGE
PAID
FOLGERGRAPHICS